THE ANDRÉS SEGOVIA ARCHIVE

GENERAL EDITOR: ANGELO GILARDINO

Vicente Arregui

PIEZAS LÍRICAS

para guitarra

edited by Angelo Gilardino and Luigi Biscaldi

BÈRBEN

FOREWORD

VICENTE ARREGUI GARAY (1871-1925)

Romanticism came late to Spain, although its lateness did not prevent it from blossoming into a fully developed movement. However, romanticism in Spain coincided with the post-romantic and nationalistic trends throughout Europe, and these movements finally also reached Spain, being manifested in a series of idiomatic symphonic works.

The last decades of the nineteenth and the early decades of the twentieth centuries saw a mingling of romanticism with nationalism, and one of its last representatives was the composer, pianist and music critic Vicente Arregui Garay.

He was born on July 3rd, 1871, and died on December 2nd, 1925, in Madrid. Originally he was from Navarra, an important fact because his approach to nationalism was marked by his affection for the Basque world. He studied at the conservatory of Madrid, earning first prizes in piano and composition. Among his teachers were Fernández Grajal and Bretón.

In 1892, while still a student, he wrote his first opera *(Colón).* In 1899 he received a scholarship from the *Academia de bellas artes de san Fernando* to finish his studies in Rome and Paris. As a recipient of this award, Arregui was obliged to write another opera *(La Maya).*

In the French capital he composed his *Sonata en fa menor* for piano (1902) and a symphonic poem entitled *Calipso.* During his time in Paris, he experienced the artistic trends of the period. In 1903, he moved to Valladolid, where he made contact with the composer Facundo de la Viña.

Back in Madrid, where he finally settled, he concentrated his energies on symphonic music, and many of his works were performed by the *Orquesta sinfónica* under the distinguished direction of Enrique Arbós. His contribution to the national symphonic repertoire was a brilliant one, and he won several prizes. He thus established a firm reputation for himself in Madrid, and thanks to Lamonte de Grignon his music also came to be appreciated in Barcelona. In addition, he worked as a music critic for the daily newspaper *El debate* from 1921 to 1925, and taught instrumentation in the *Escuela superior de música religiosa.*

Like many other Spanish composers of his time, Arregui channelled a considerable part of his creative energies into opera. His first significant opera – *Yolanda* (1910) – was awarded a national prize but had to wait thirteen years for its first performance, in the *Teatro real.* Other operas by Arregui, such as *El cuente de Barba Azul, La Maya* and *La Madona*, were left unperformed. As befits a symphonic composer, the orchestral music in his operas is particularly noteworthy.

His symphonic output is a distinguished one. It contains two distinct strands: a nationalistic strand, dominated by the Basque influence – for instance in such works as *Suite vasca* (1901/

1904), *Aloña*, *Sinfonía vasca* in C major (1922) and *Impresiones populares* (1924) – and a Germanic strand, evident in his symphonic poems, notably works such as *Oración y escena de los ángeles* (1908) and *Historia de una madre* (1910). He also composed sacred music and string quartets.

The catalogue of Arregui's works, compiled before the discovery of the pieces in this volume, includes only one guitar piece, entitled *Cuento viejo* (1925). As for the five guitar works brought to light by Angelo Gilardino and included in this volume, some of them share their titles with other works in Arregui's catalogue. Specifically, the *Tonada de ronda - León* shares its title with a movement of the *Impresiones populares* (1924), a symphonic poem comprising two suites in which the second suite's first movement is entitled *Tonada de ronda, León*. Additionally, among Arregui's piano works are *Tres piezas líricas* (undated), a title which, as Angelo Gilardino explains below, was attached to some of the pieces in this volume.

Roberto Morón
Madrid (Spain), March 2003.

A NOTE FROM THE EDITOR

For a long time, the name of Vicente Arregui was connected in my mind with the knowledge that Segovia had performed an unidentified piece by him in May 1925 at a concert in Paris. The discovery in May 2001 of a significant body of guitar music by him at the Segovia archive in the Segovia foundation, was therefore a pleasant, if not totally unexpected, event.

Arregui's guitar legacy in the archive consists of a compact set of five works (although some appear more than once), written in delightful calligraphy on poorly preserved landscape-format music paper. The pieces, which are dated, are as follows:

- CANCIÓN LEJANA *(Version 1: September 1924 - Version 2: January 13th, 1925)*
- INTERMEDIO *(February 1925)*
- CAMPESINA *(February 25th, 1925)*
- CONFIDENCIA *(February 26th, 1925)*
- TONADA DE RONDA-LEÓN *(March 1st, 1925)*

As can be seen, these works were written in a relatively short time, between September 1924 and the first day of March 1925. They thus belong to the last period of the composer's life. This concentration of guitar music in the output of a composer who had never before written for the instrument indicates that the revelation of Segovia's art had suddenly and enthusiastically captivated him. Also, it reinforces the suspicion – suggested by some titles in the catalogue of Arregui's works – that some of these five pieces might be the result of the composer's adaptation to the guitar of piano works which he had written before, and to which I have regrettably no access.

Be that as it may, the author's concern over the suitability of his writing for Segovia is evident. This concern extends to the point of providing two versions of *Canción lejana* and two copies (identical in their musical contents) of *Campesina*. The two manuscripts of the latter bear the same date *(Madrid Fevrero 25 1925)*, indicating – I presume – the date the piece was finished and copied twice. However, it is curious to observe in the two manuscripts of the *Canción lejana* that the earlier version (dated *Valladolid Sbre 1924*) is in several details much more properly written for the guitar than the later version (dated *Madrid 13 Enero 1925*). Accordingly, I have based the present edition of this piece on the earlier manuscript (that is, the Valladolid manuscript). Again, it is noticeable that only one day separates *Cam-*

pesina from the subsequent *Confidencia*, which reinforces my conviction that the dates are not dates of commencement but dates of completion, or possibly dates of transcription by the author from himself.

Another series of questions arises from the fact that three of the five pieces of the collection *(Intermedio, Campesina, Confidencia)* – besides their respective, individual titles – bear a general title given as *Tres piezas líricas para guitarra* on the *Intermedio*, and as *Piezas líricas para guitarra* on the other two items. Accepting that the *Piezas líricas* were a triptych, we encounter a problem in establishing their order, because both *Intermedio* and *Campesina* show at their head the Roman number *II*, whilst *Confidencia* shows none. I have addressed this rather confusing arrangement in what seems to me the simplest way, by retaining the individual title of each piece and by extending – not unreasonably, I hope – the general title *Piezas líricas* to cover the whole collection of five pieces. As for the sequence of the five pieces, I have followed their chronological order.

Clearly, in the whole of the repertoire of original guitar music written for Segovia by twentieth-century composers, this collection shows the hand of an old-fashioned Spanish romantic composer, with one ear on the intimate parlour music of the time and the other on the echoes of popular music coming from countryside. I do not know which of these five pieces Segovia tried out in concert in May 1925, but I would bet it was *Campesina.*

As is customarily in this series, the original manuscripts are reproduced here in facsimile.

Many thanks to Allan Clive Jones for his assistance.

Angelo Gilardino
Vercelli (Italy), April 2003.

Vicente Arregui

PIEZAS LÍRICAS

para guitarra

edited by Angelo Gilardino and Luigi Biscaldi

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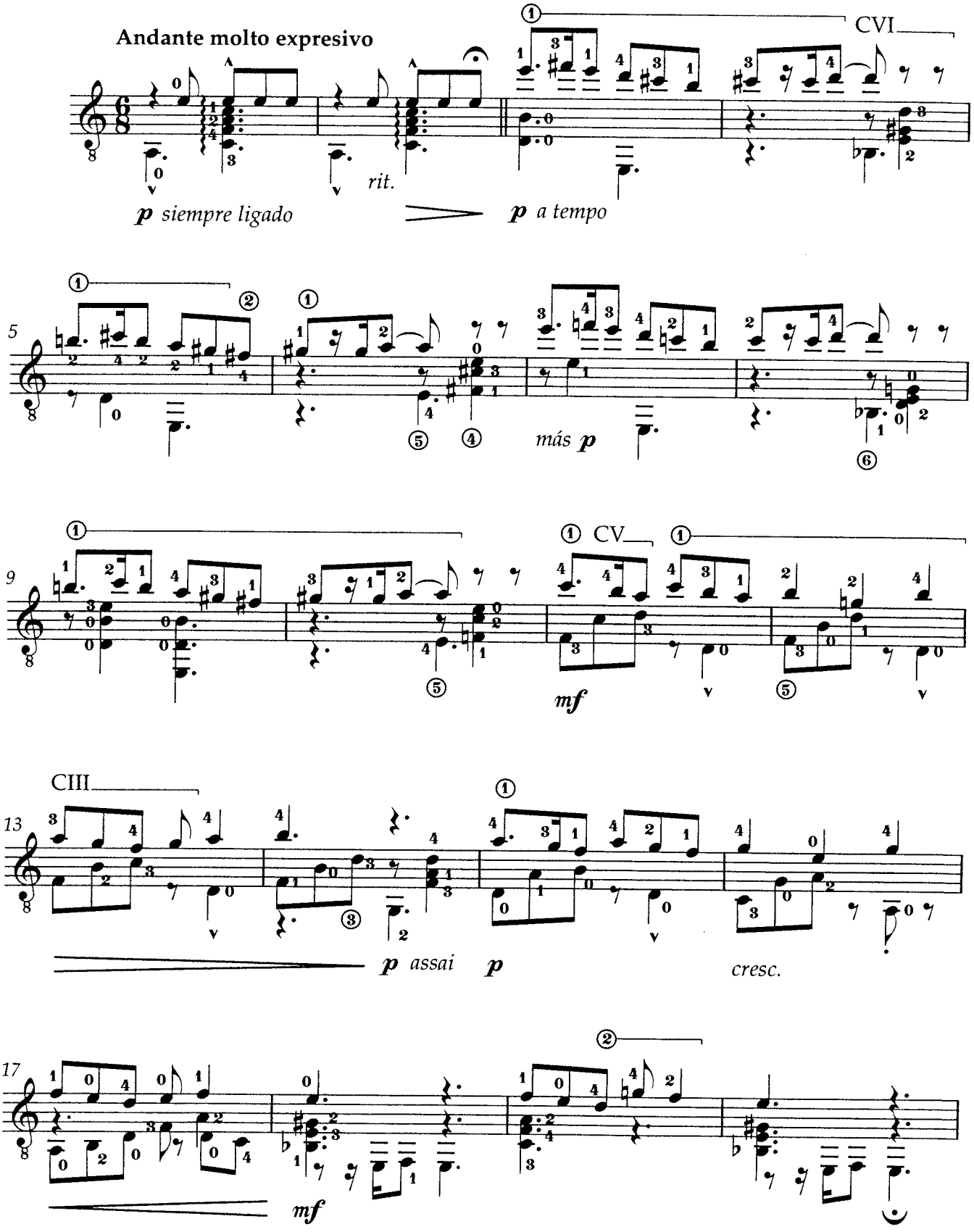
THE MANUSCRIPTS ..... page 29

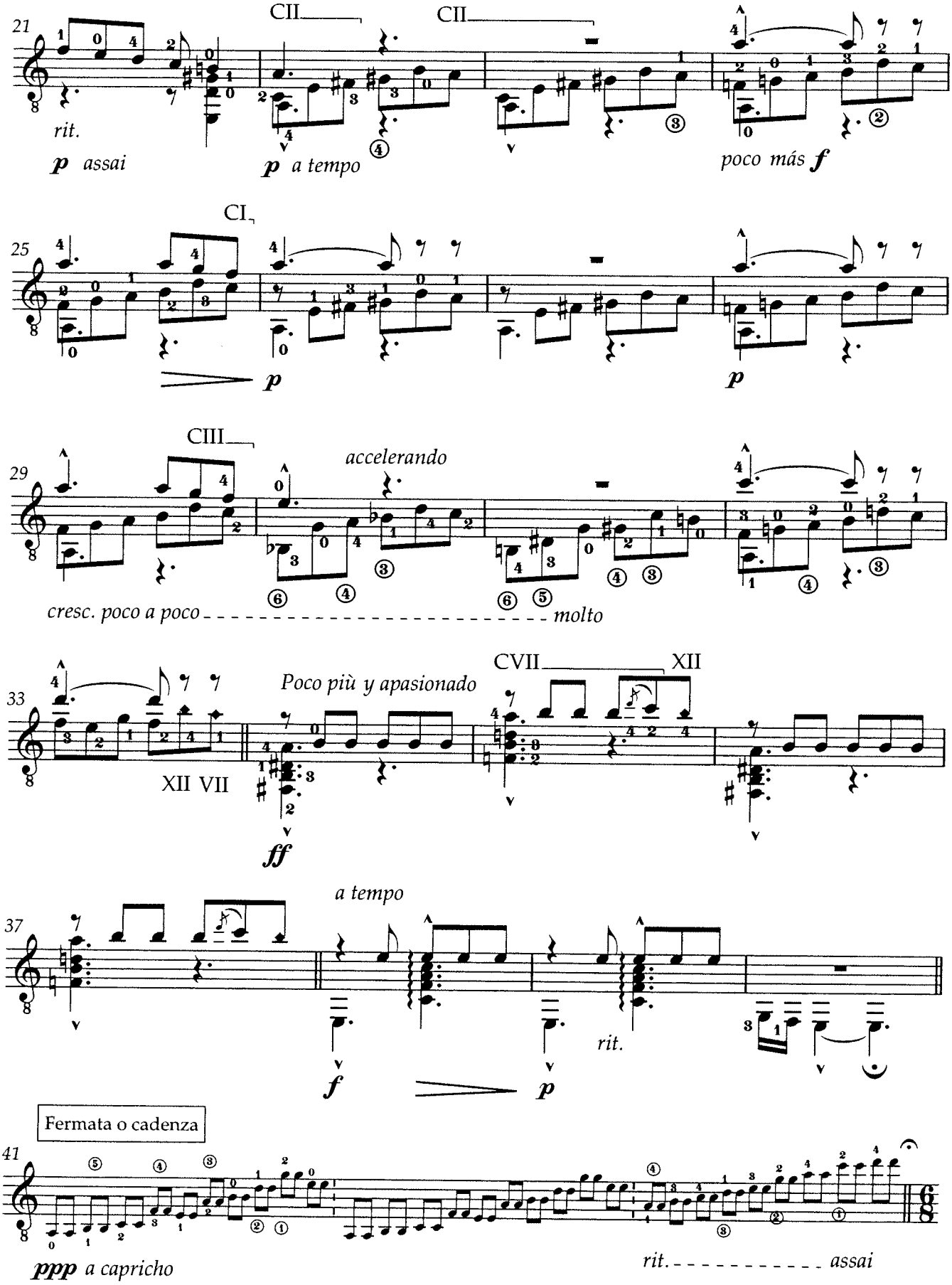
Al gran artista de la guitarra Andrés Segovia

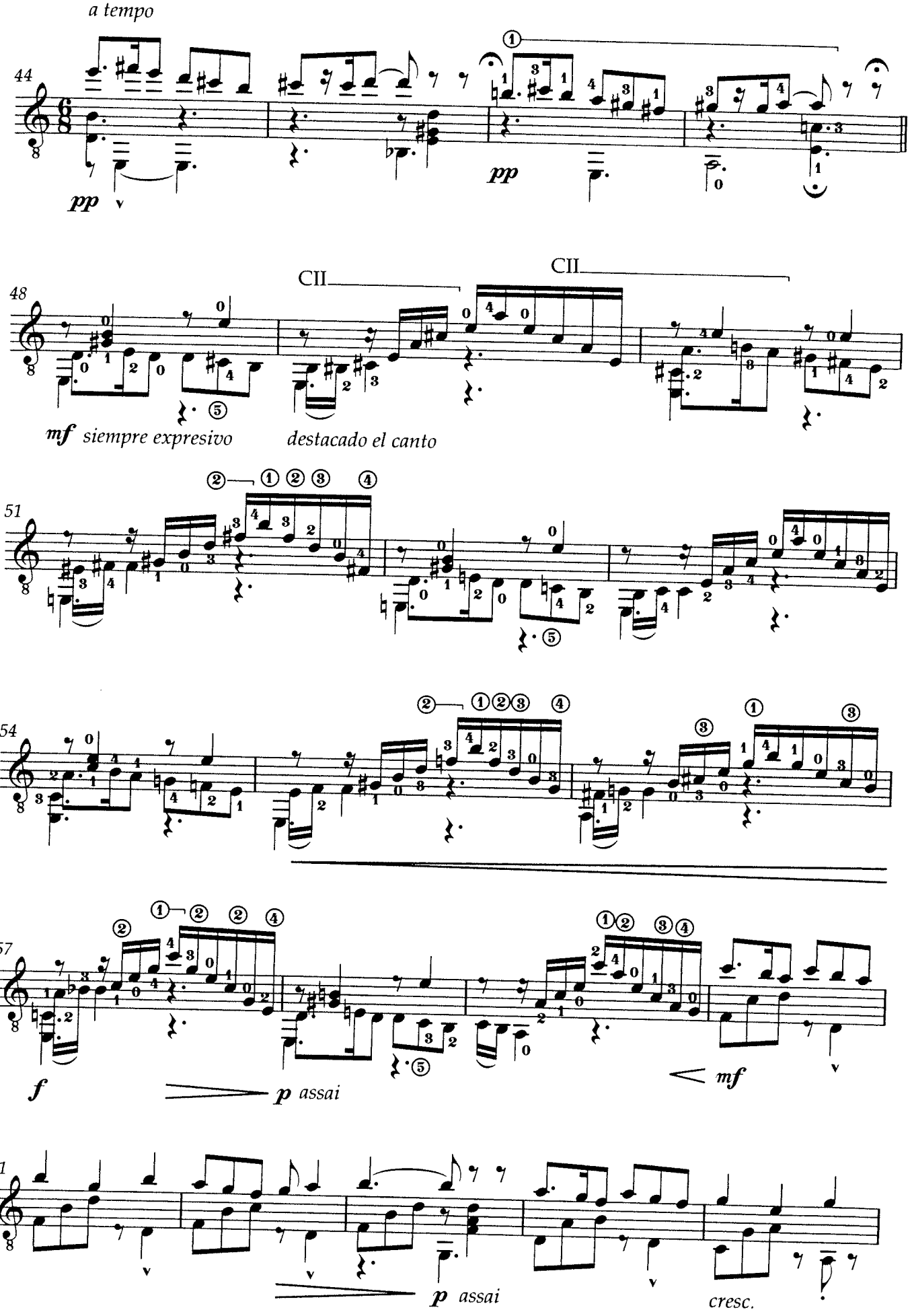
CANCIÓN LEJANA

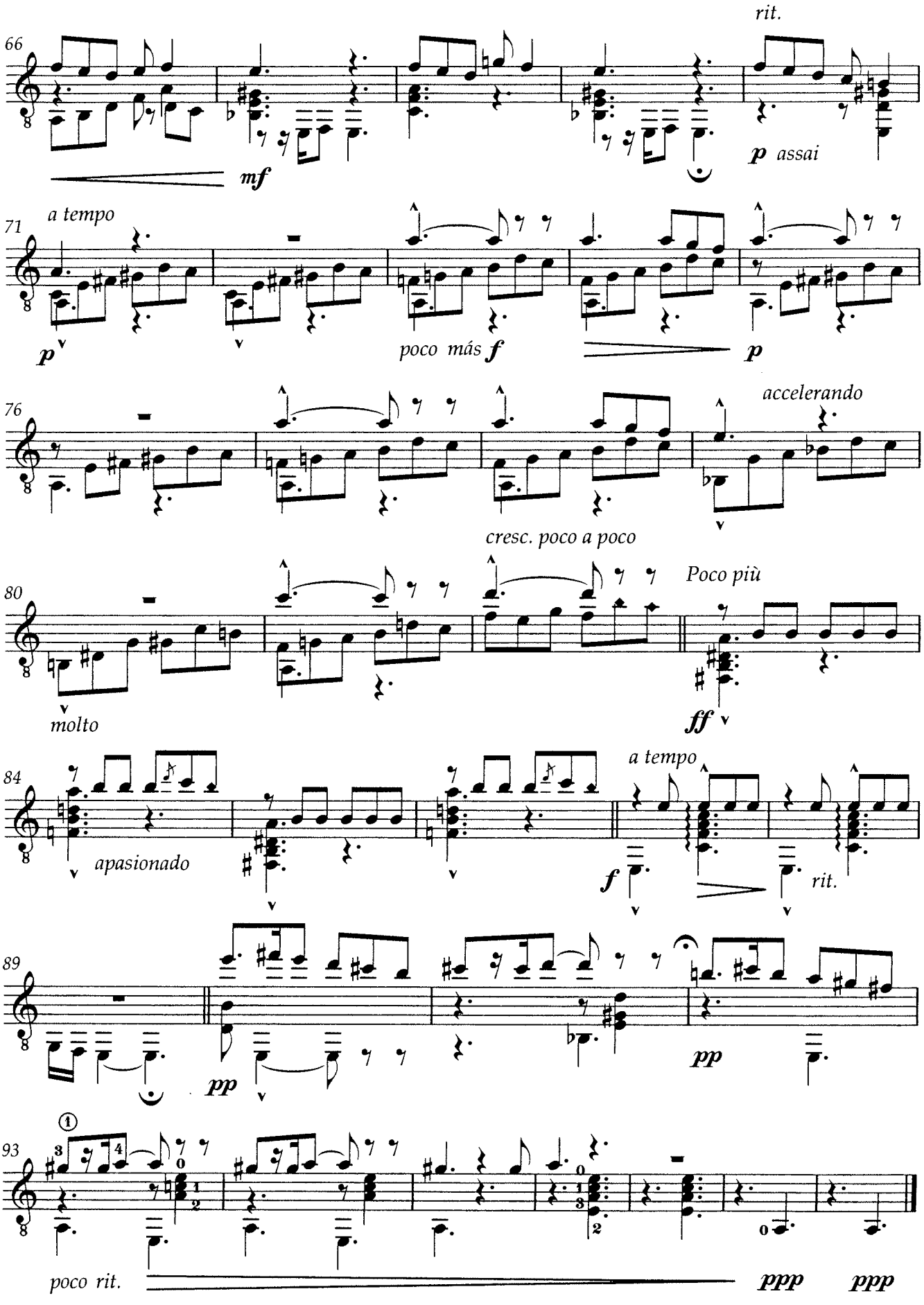
para guitarra

Vicente Arregui




21
CII
CII
rit.
p assai
p a tempo
poco más f
25
CI
p
p
29
CIII
accelerando
cresc. poco a poco
molto
33
Poco più y apasionado
CVII
XII
XII VII
ff
37
a tempo
f
p
rit.
Fermata o cadenza
41
ppp a capricho
rit.
assai

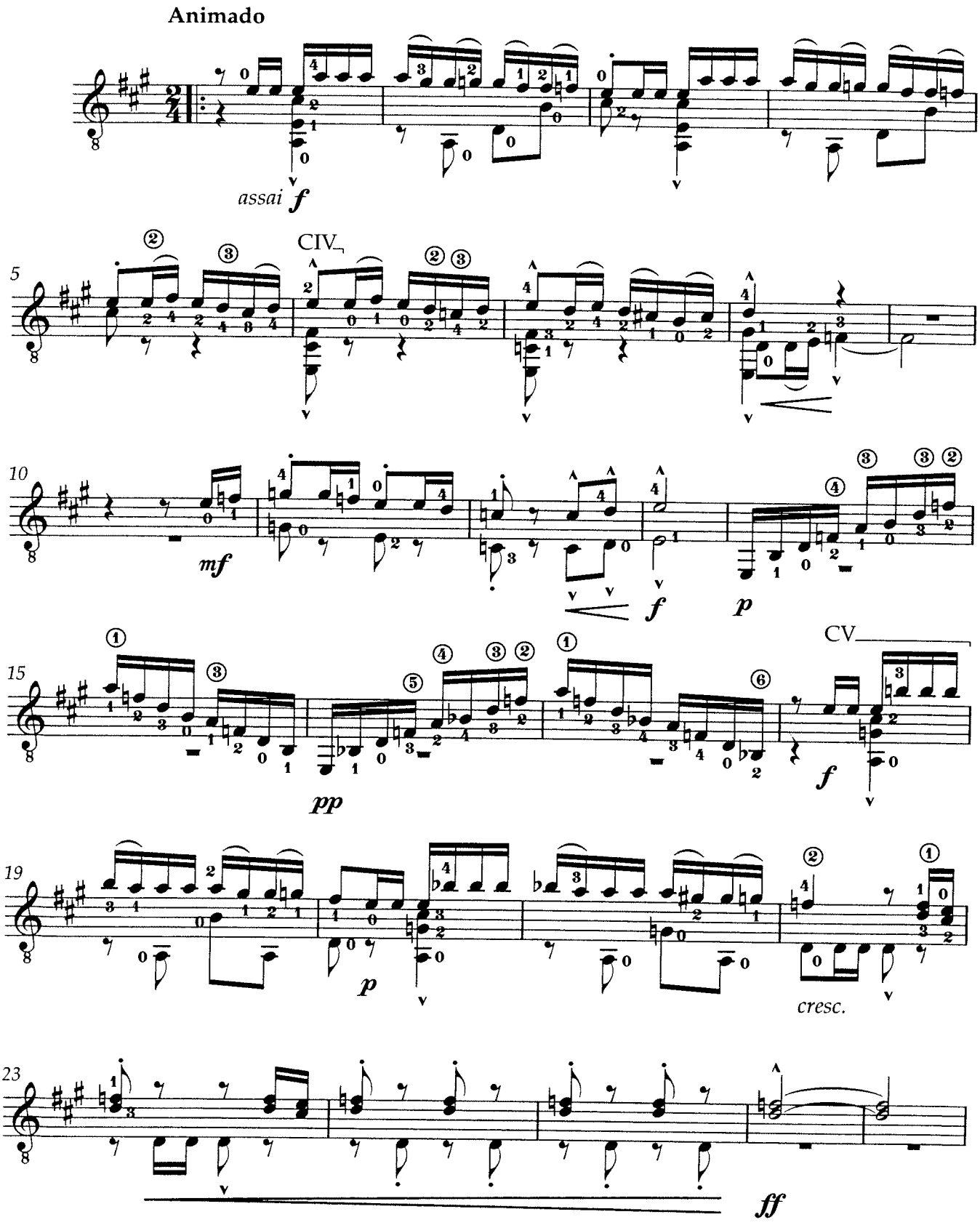

a tempo
44
pp
pp
48
CII
CII
mf siempre expresivo
destacado el canto
51
54
57
f
p assai
mf
61
p assai
cresc.

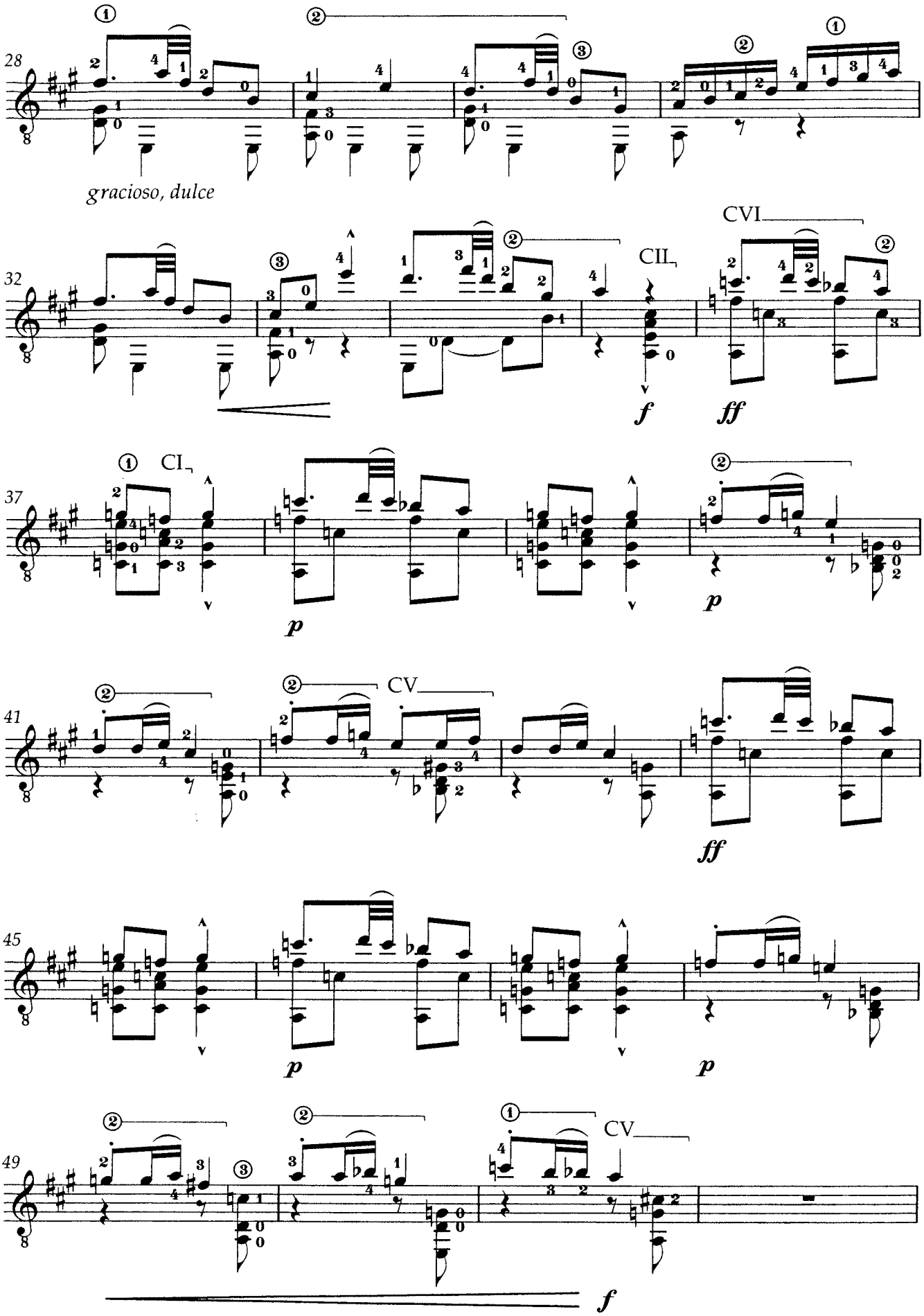

66
rit.
mf
p assai
71
a tempo
p
poco más f
p
76
accelerando
cresc. poco a poco
80
Poco più
molto
ff
84
a tempo
apasionado
f
rit.
89
pp
pp
93
poco rit.
ppp
ppp

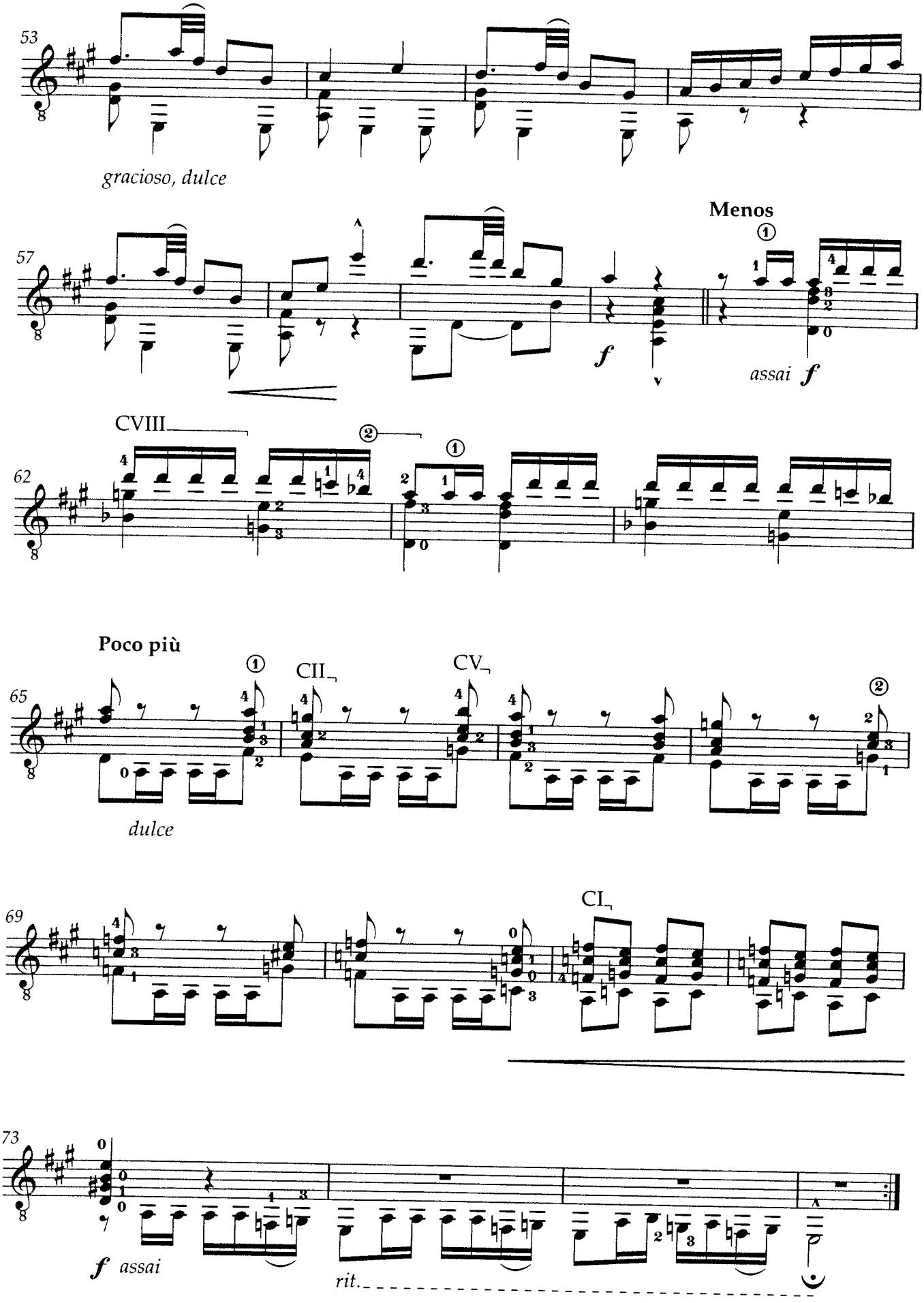
INTERMEDIO

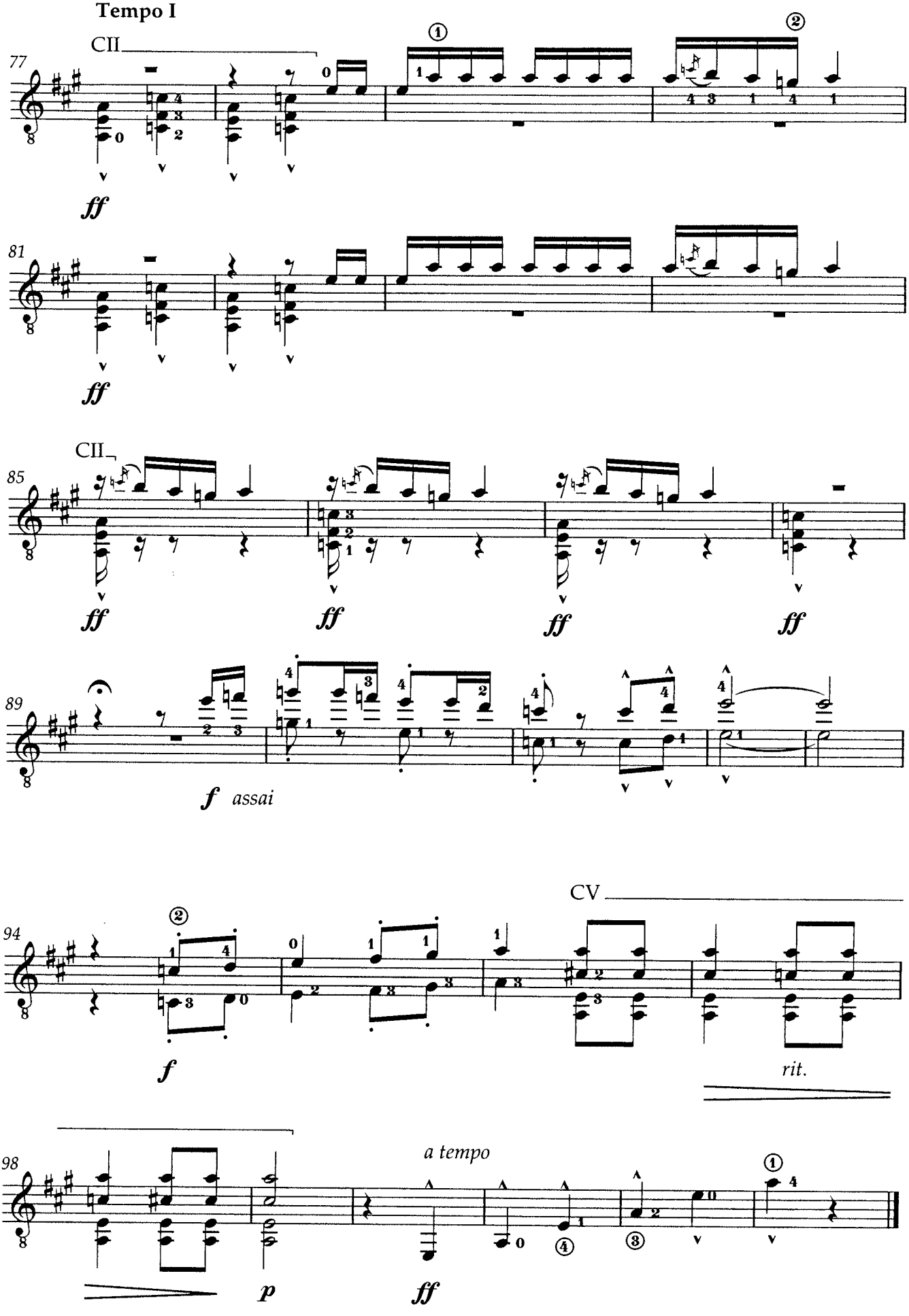
para guitarra

Vicente Arregui




28
gracioso, dulce
32
CII
CVI
f
ff
37
CI
p
p
41
CV
ff
45
p
p
49
CV
f

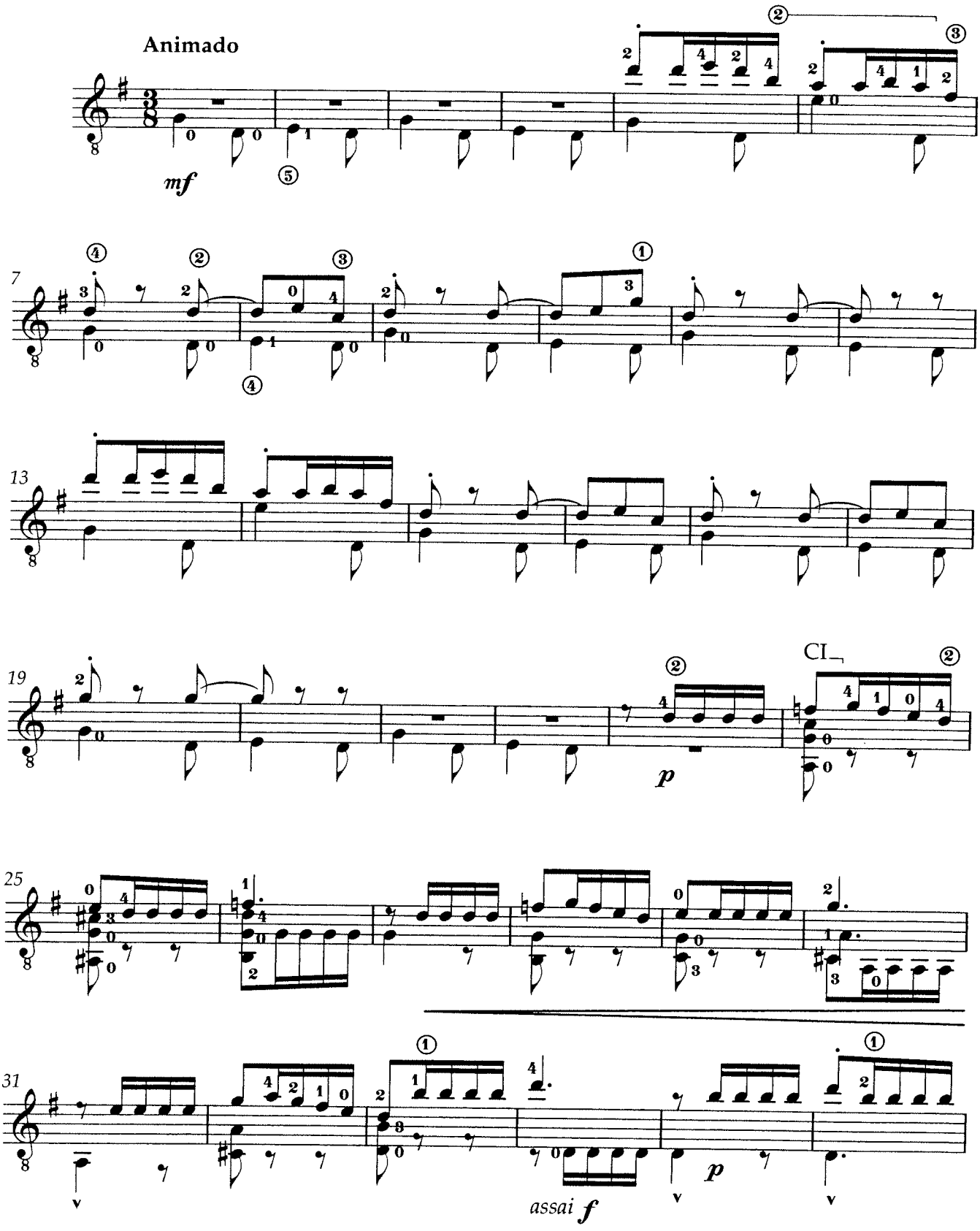

53
gracioso, dulce
57
Menos
f
assai f
CVIII
62
Poco più
65
CII
CV
dulce
69
CI
73
f assai
rit.

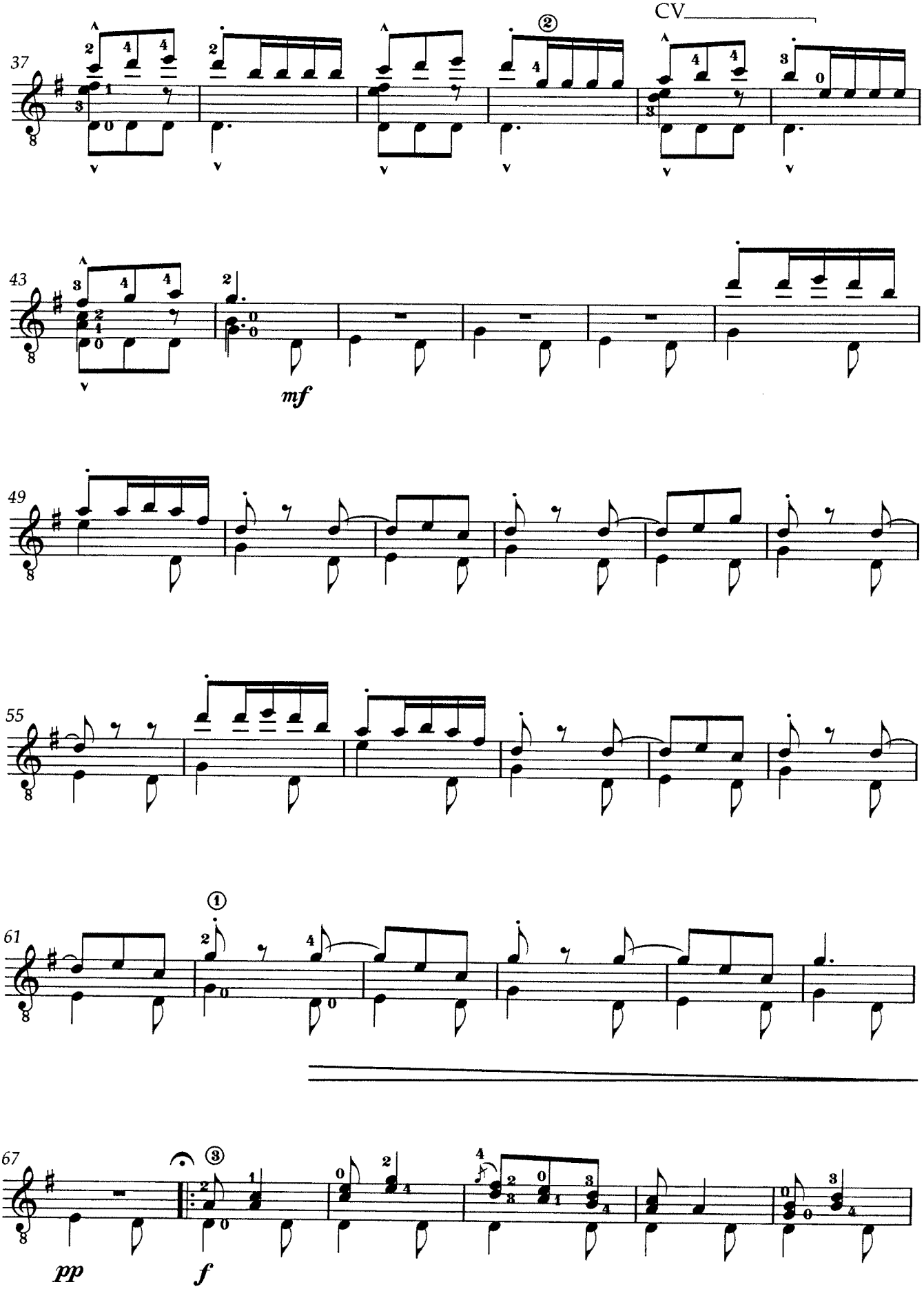

Tempo I
CII
77
ff
81
ff
CII
85
ff
ff
ff
ff
89
f assai
CV
94
f
rit.
98
p
a tempo
ff

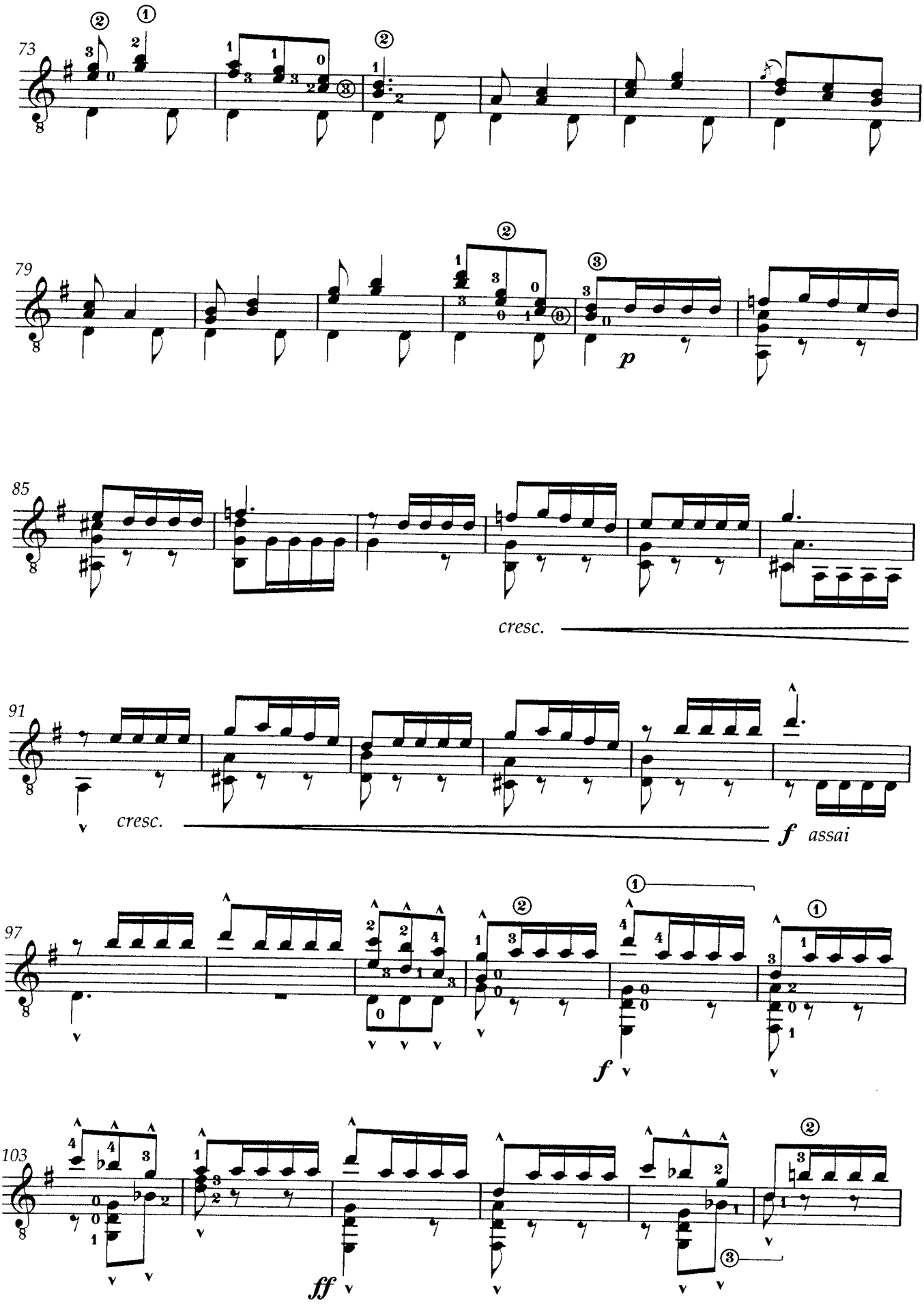
CAMPESINA

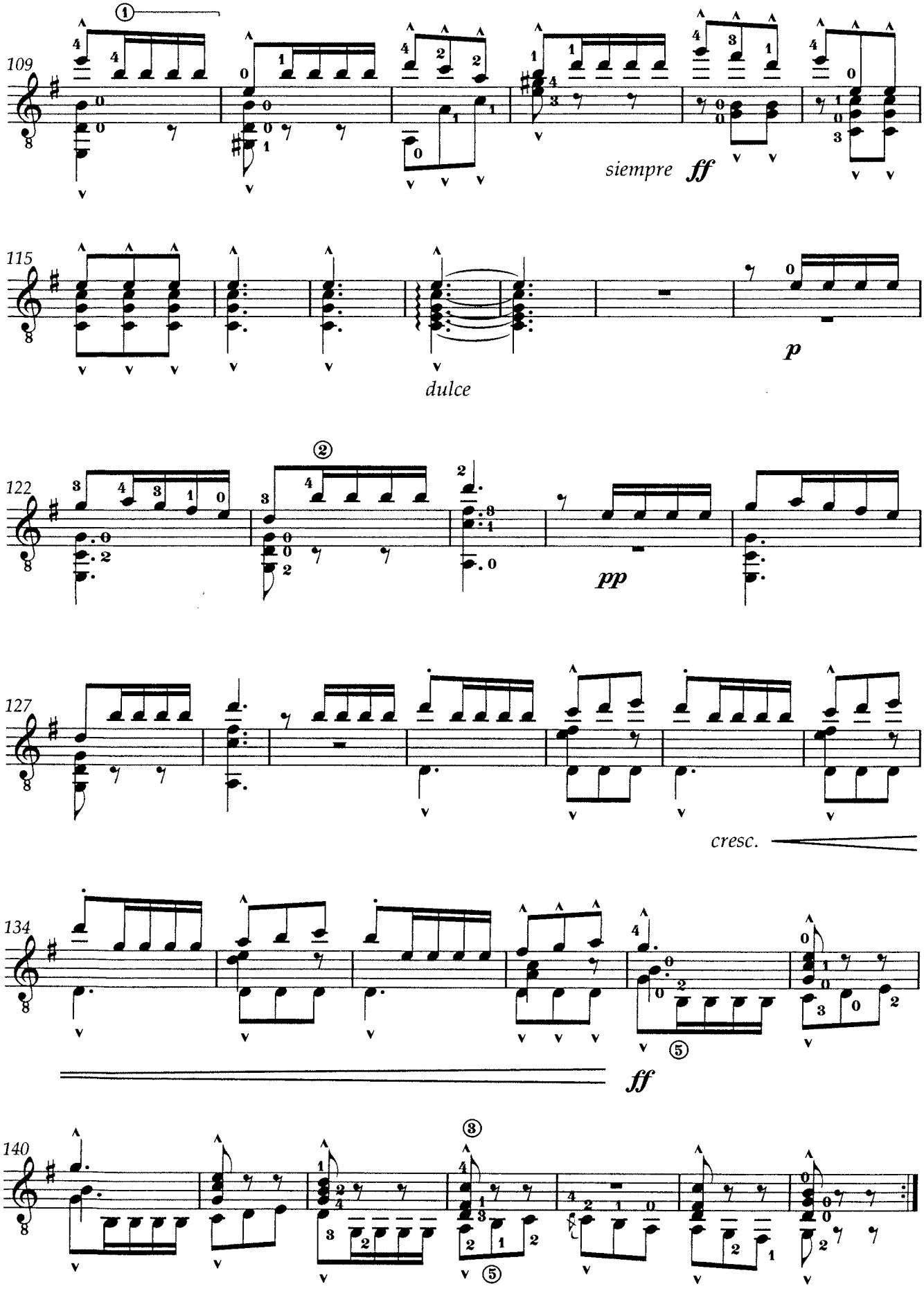
para guitarra

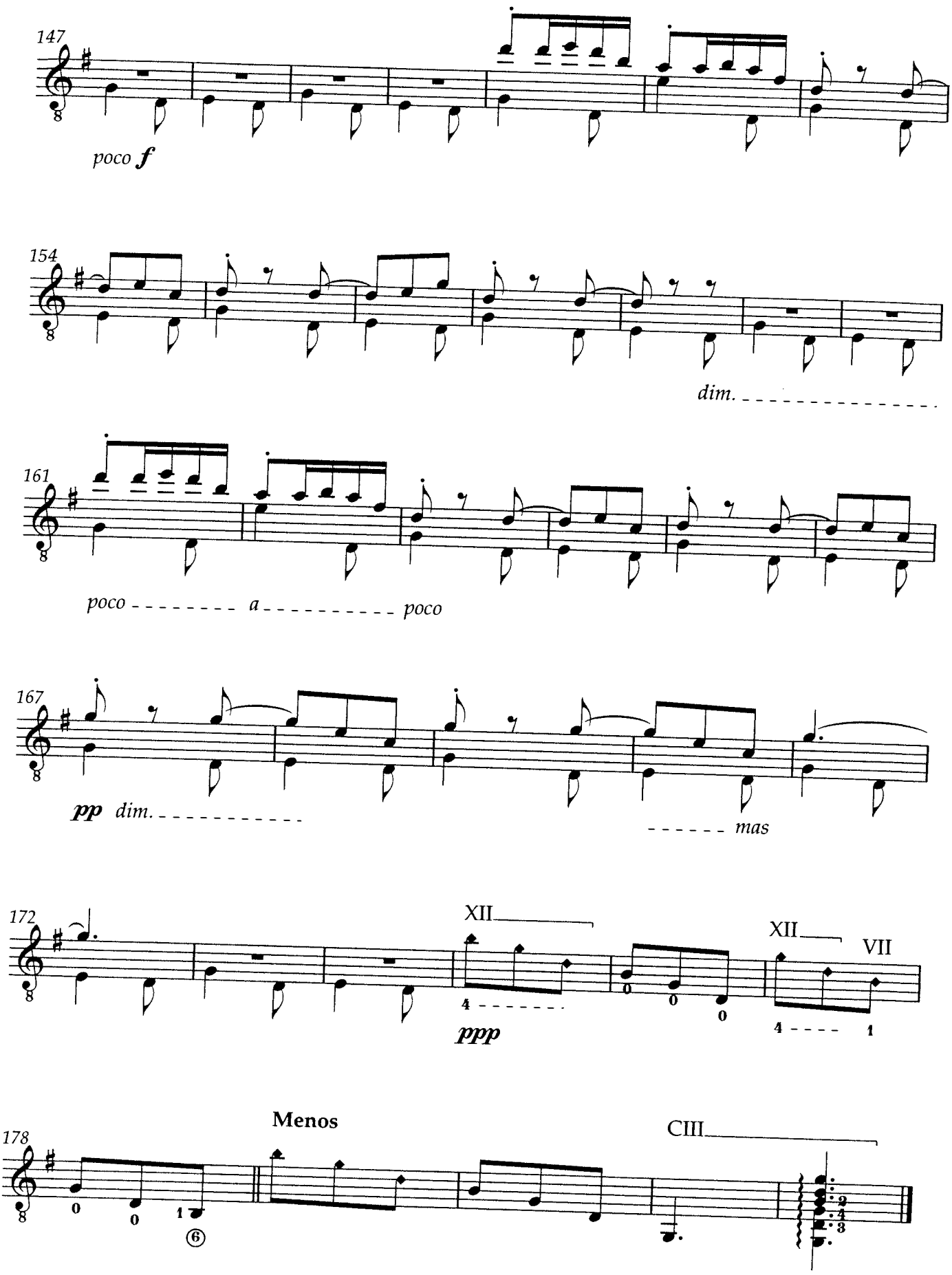
Vicente Arregui




37
CV
②
43
mf
49
55
61
①
67
③
pp
f


73
79
p
85
cresc.
91
cresc.
f assai
97
f
103
ff

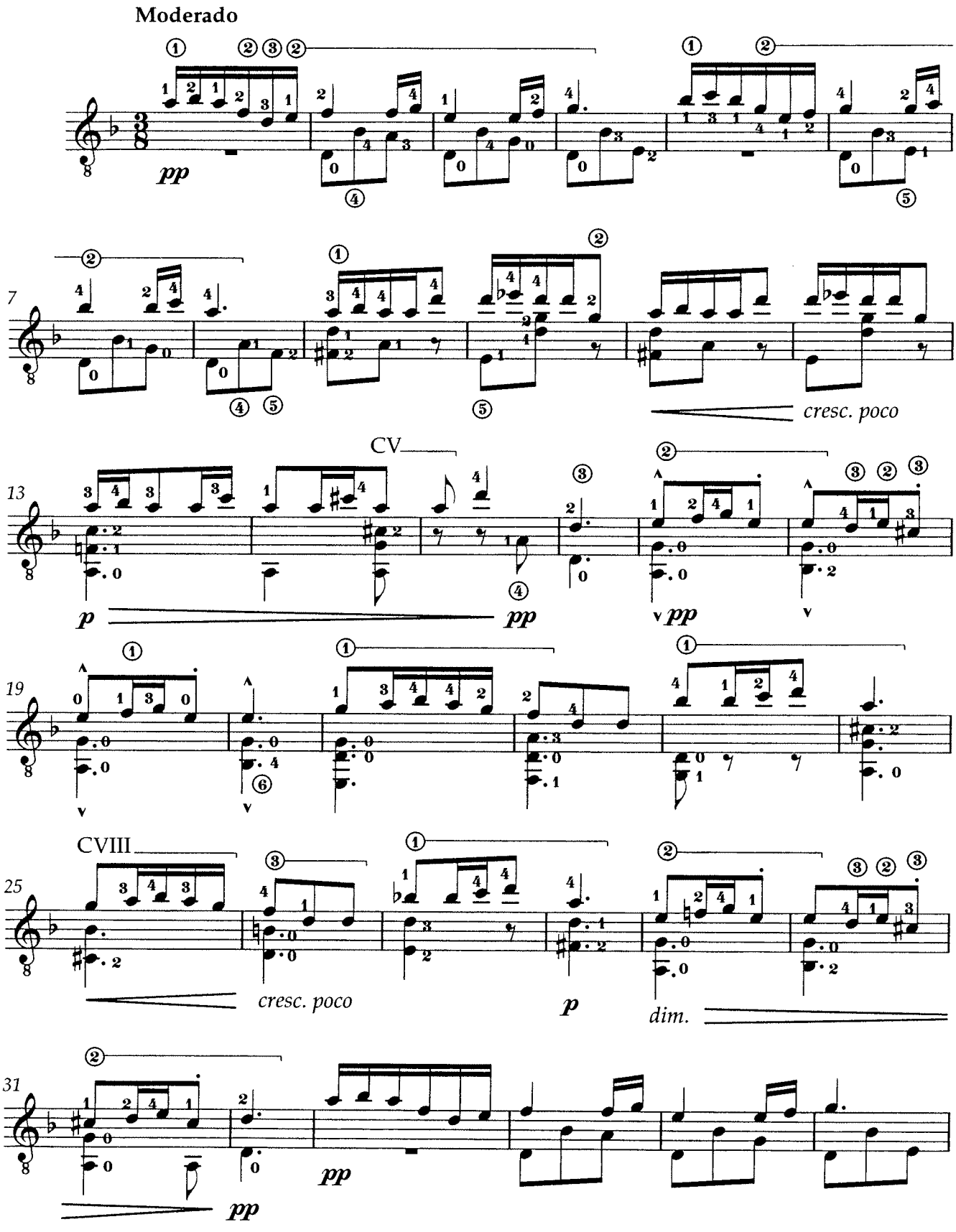

109
siempre ff
115
dulce
p
122
pp
127
cresc.
134
ff
140

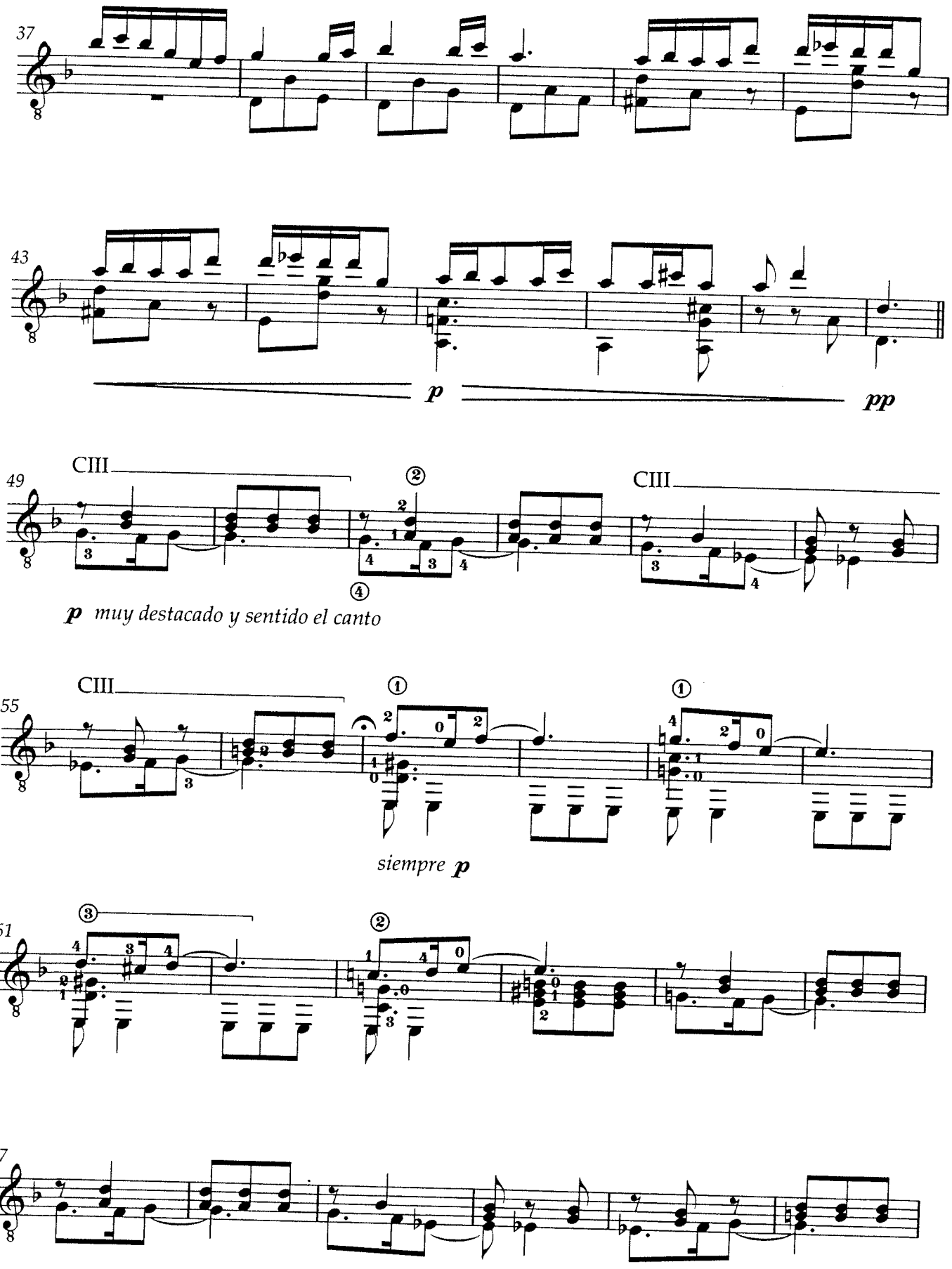

147
poco f
154
dim.
161
poco a poco
167
pp dim.
mas
172
XII
XII
VII
ppp
178
Menos
CIII

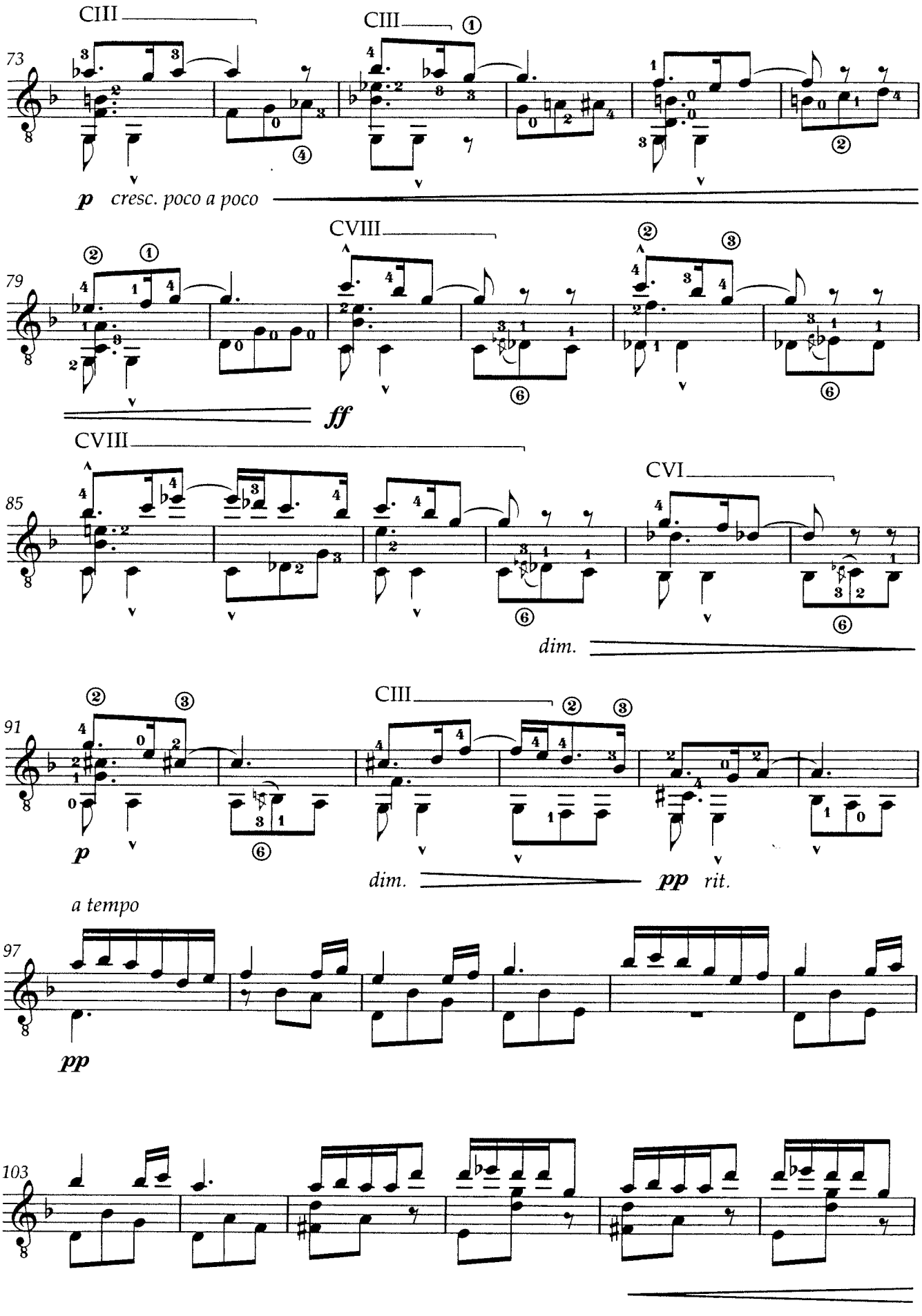
CONFIDENCIA

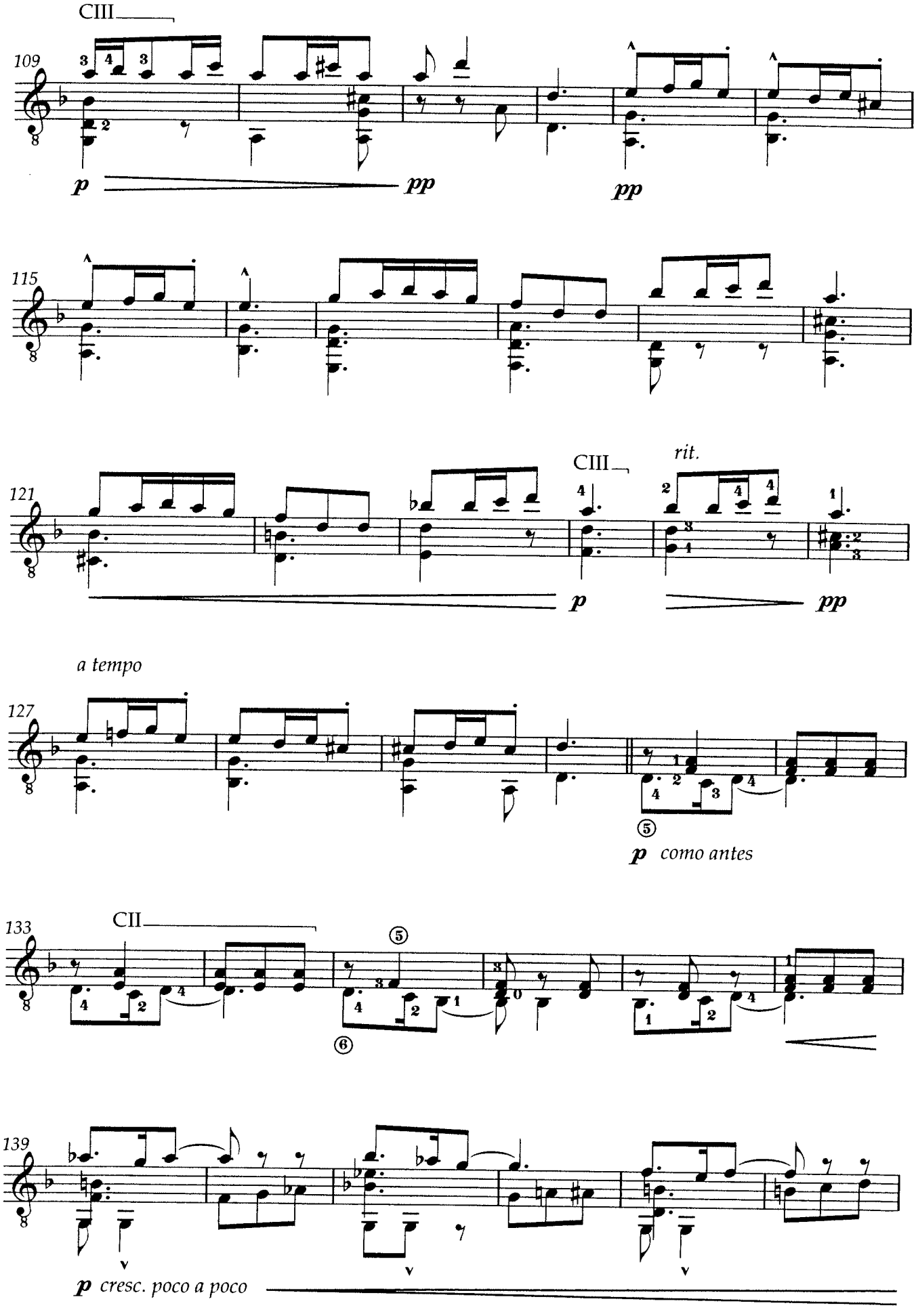
para guitarra

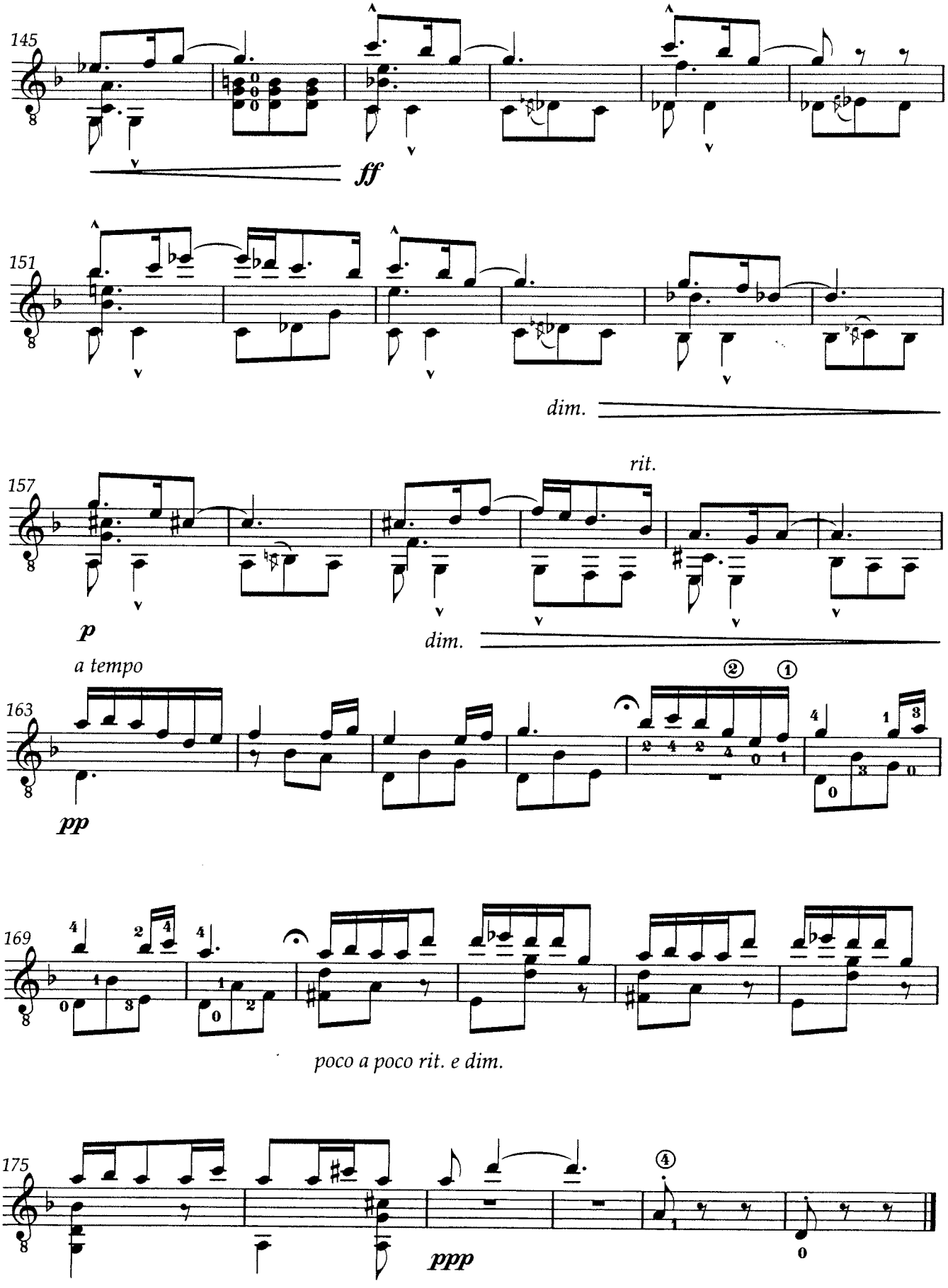
Vicente Arregui




37
43
p
pp
49
CIII
CIII
p muy destacado y sentido el canto
55
CIII
siempre p
61
67


CIII
CIII
73
p cresc. poco a poco
CVIII
79
ff
CVIII
CVI
85
dim.
91
p
CIII
dim.
pp rit.
a tempo
97
pp
103

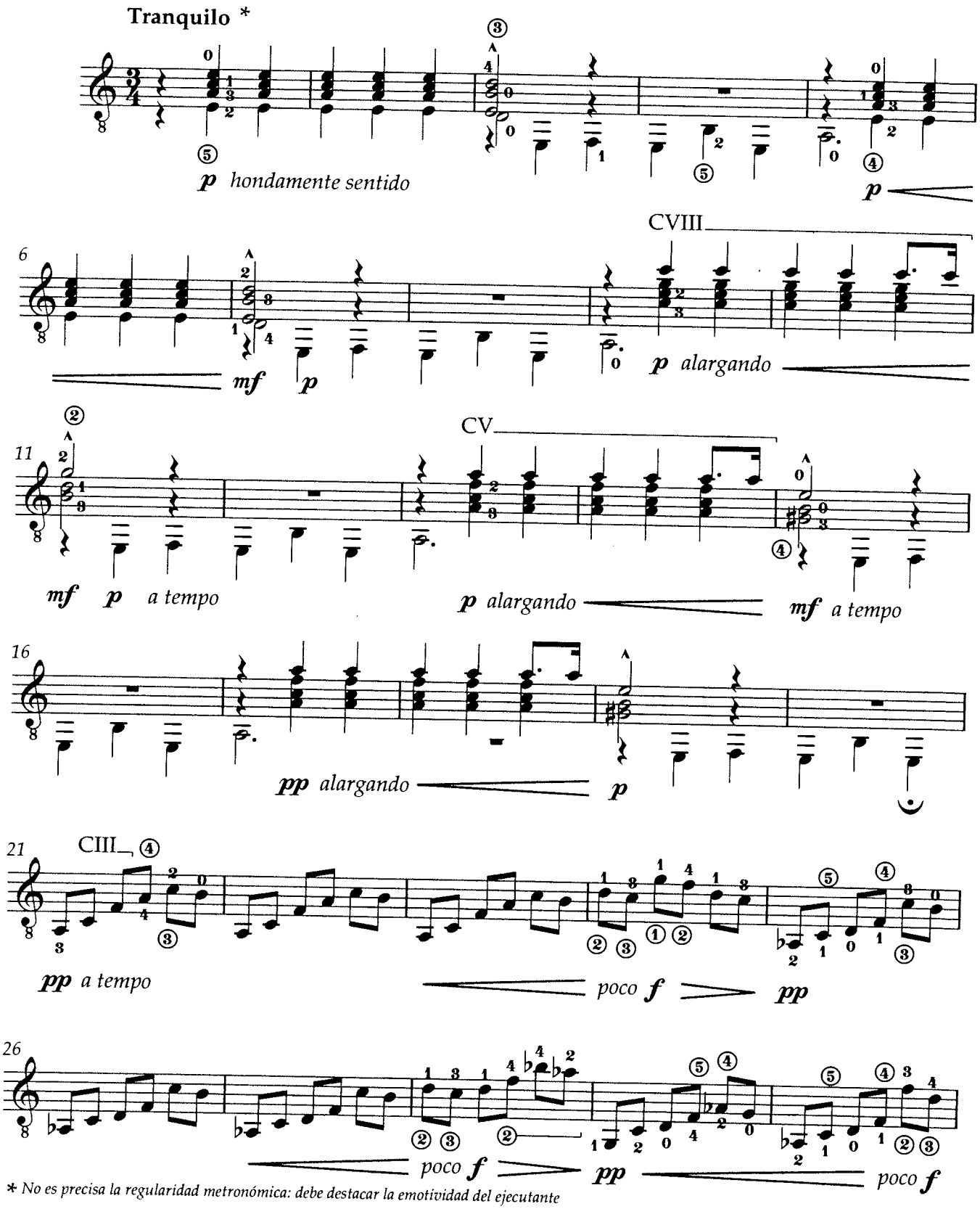

CIII
109
p
pp
pp
115
121
CIII
rit.
p
pp
a tempo
127
⑤
p como antes
133
CII
⑤
⑥
139
p cresc. poco a poco


145
ff
151
dim.
157
rit.
p
dim.
a tempo
163
pp
169
poco a poco rit. e dim.
175
ppp

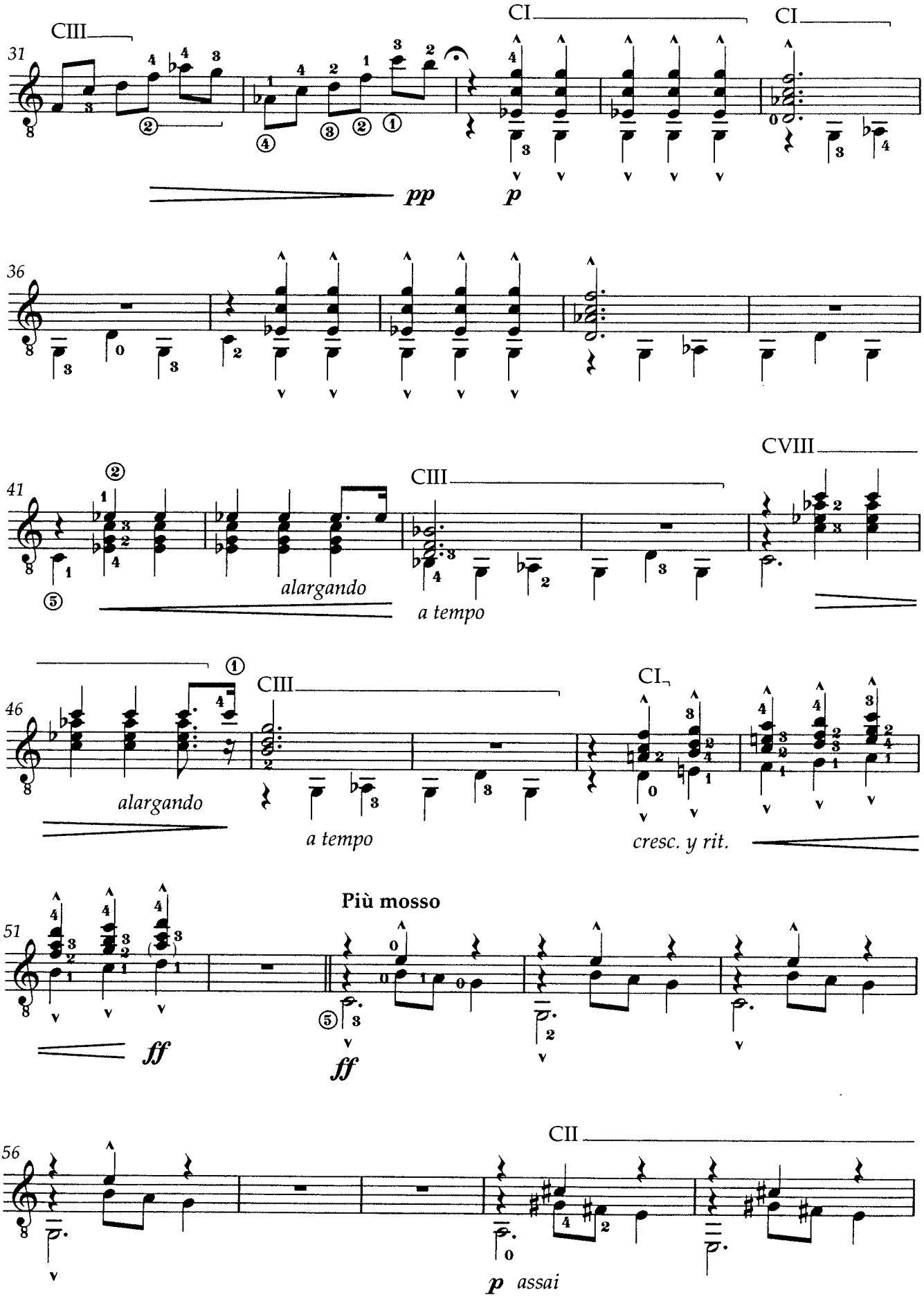
TONADA DE RONDA - LEÓN

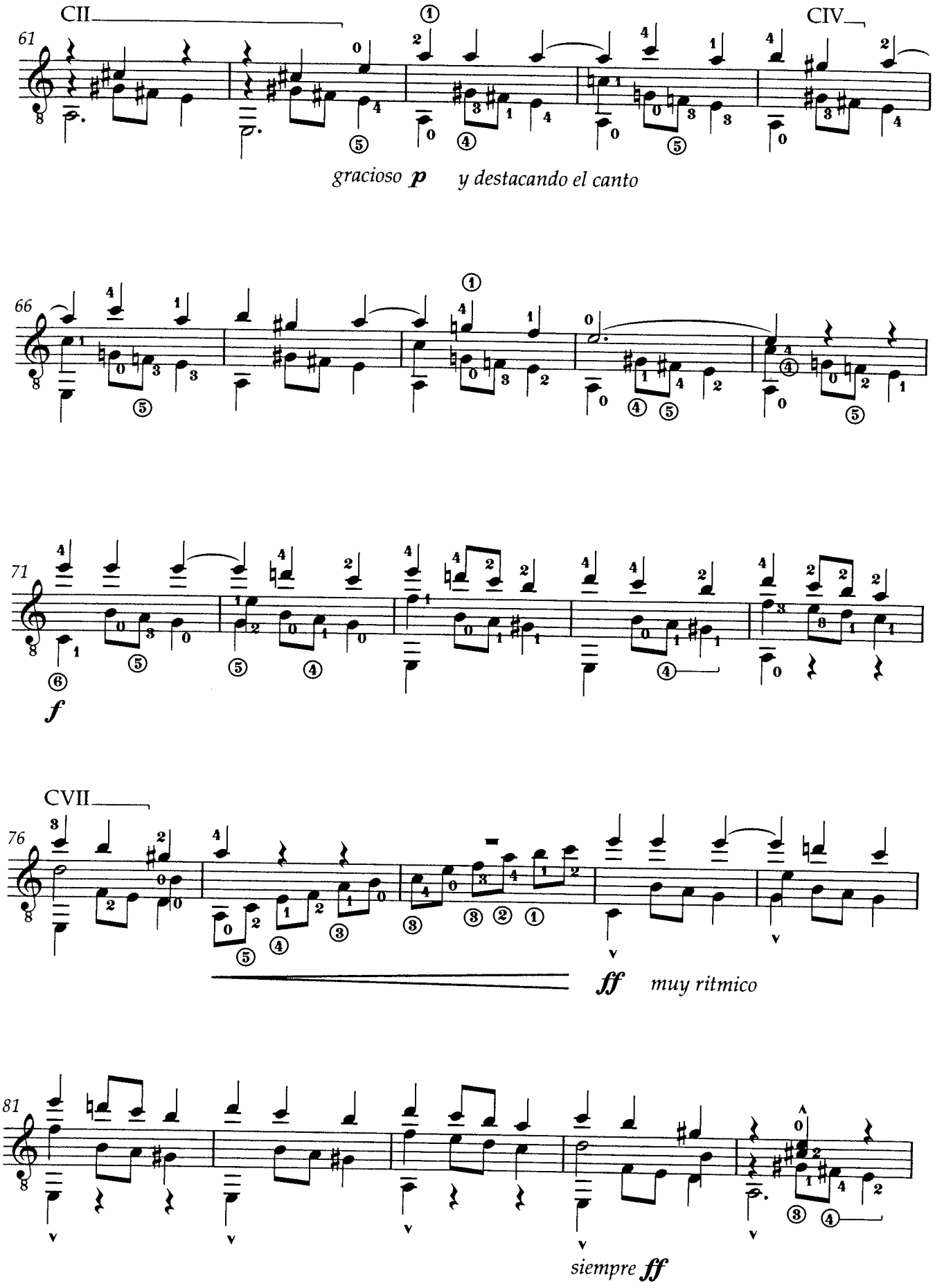
para guitarra

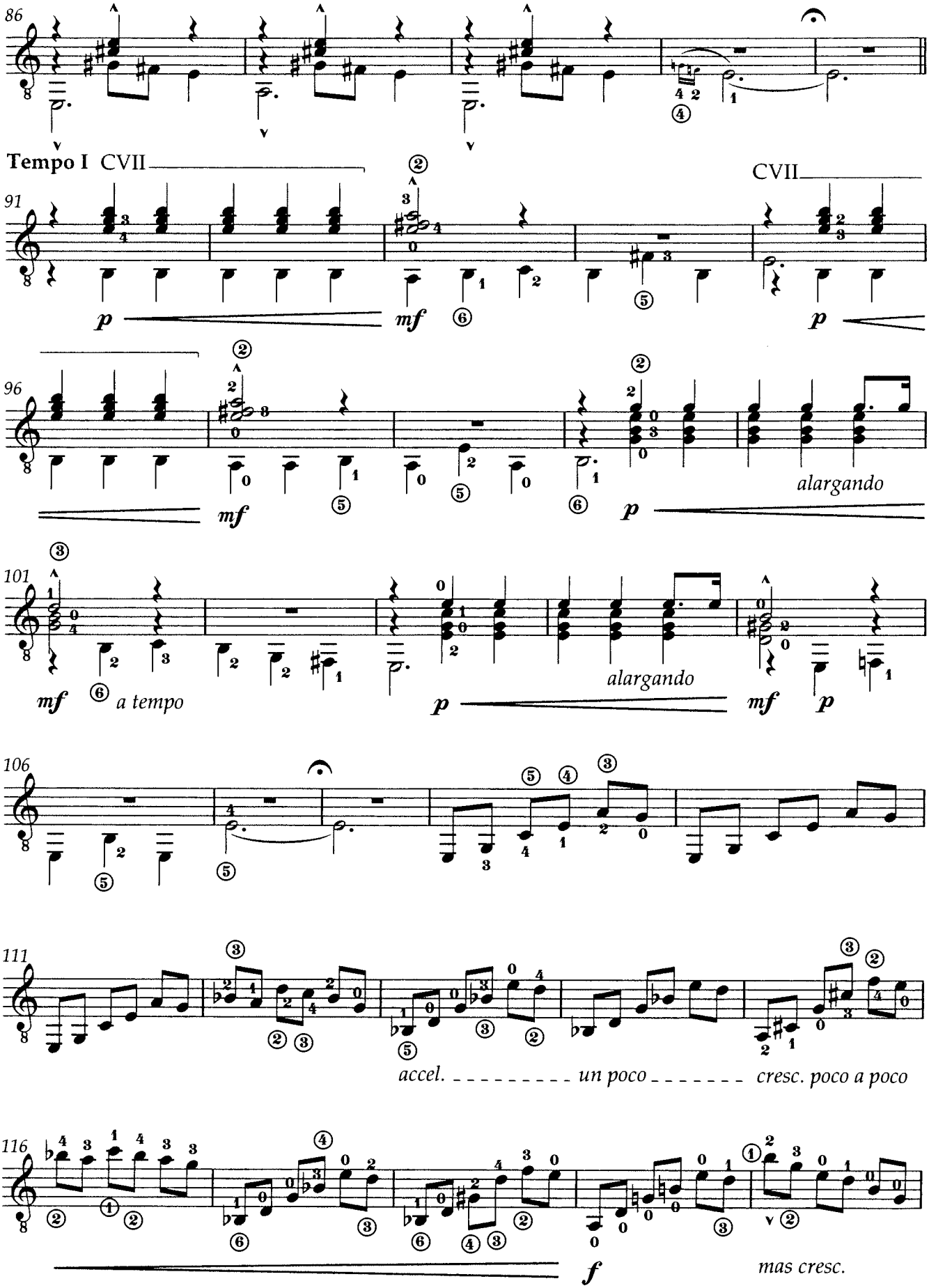
Vicente Arregui

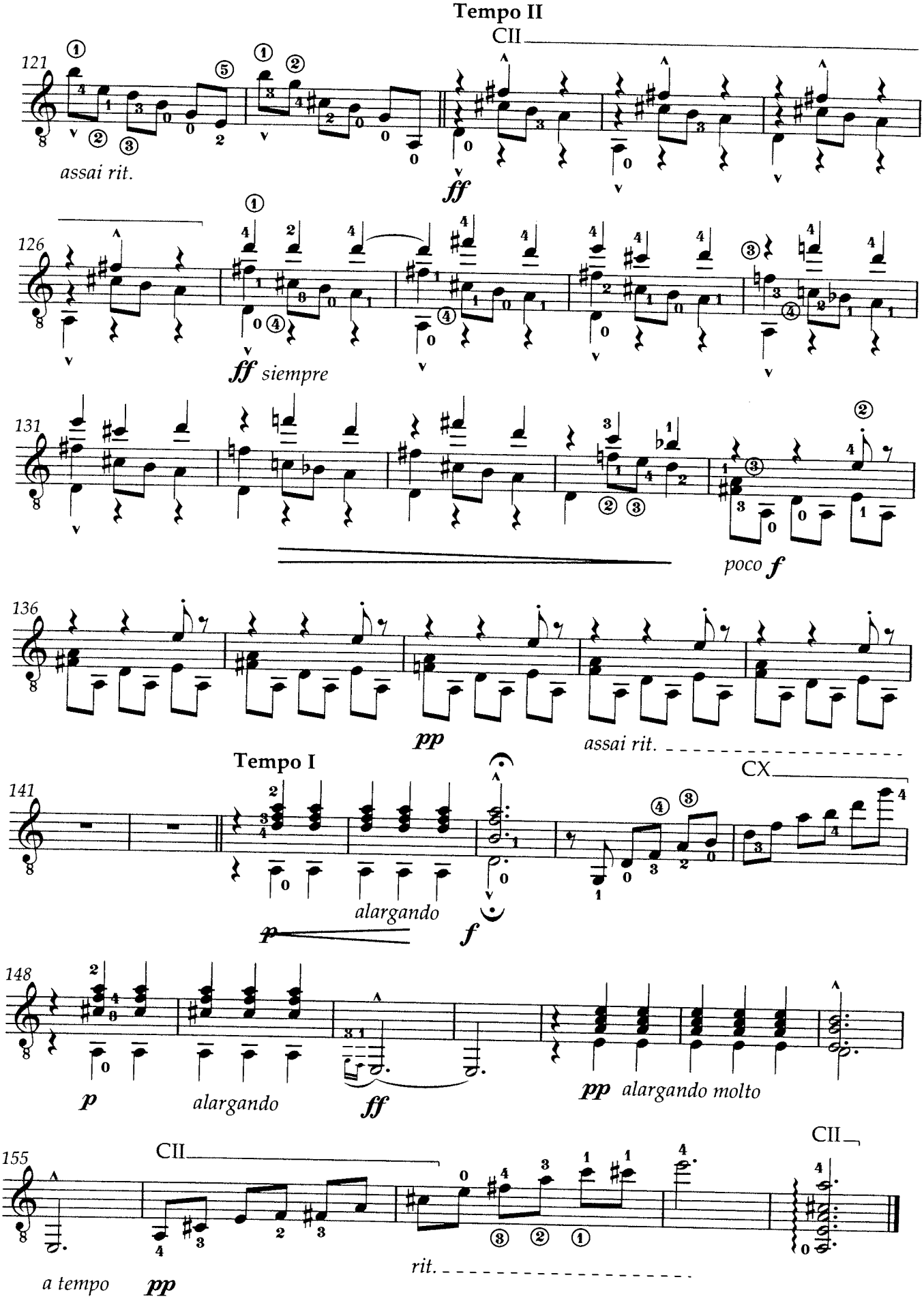


* *No es precisa la regularidad metronómica: debe destacar la emotividad del ejecutante*


CIII
CI
CI
31
pp
p
36
CVIII
CIII
41
alargando
a tempo
CIII
CI
46
alargando
a tempo
cresc. y rit.
Più mosso
51
ff
ff
CII
56
p assai


CII
CIV
61
gracioso p
y destacando el canto
66
71
f
CVII
76
ff
muy ritmico
81
siempre ff

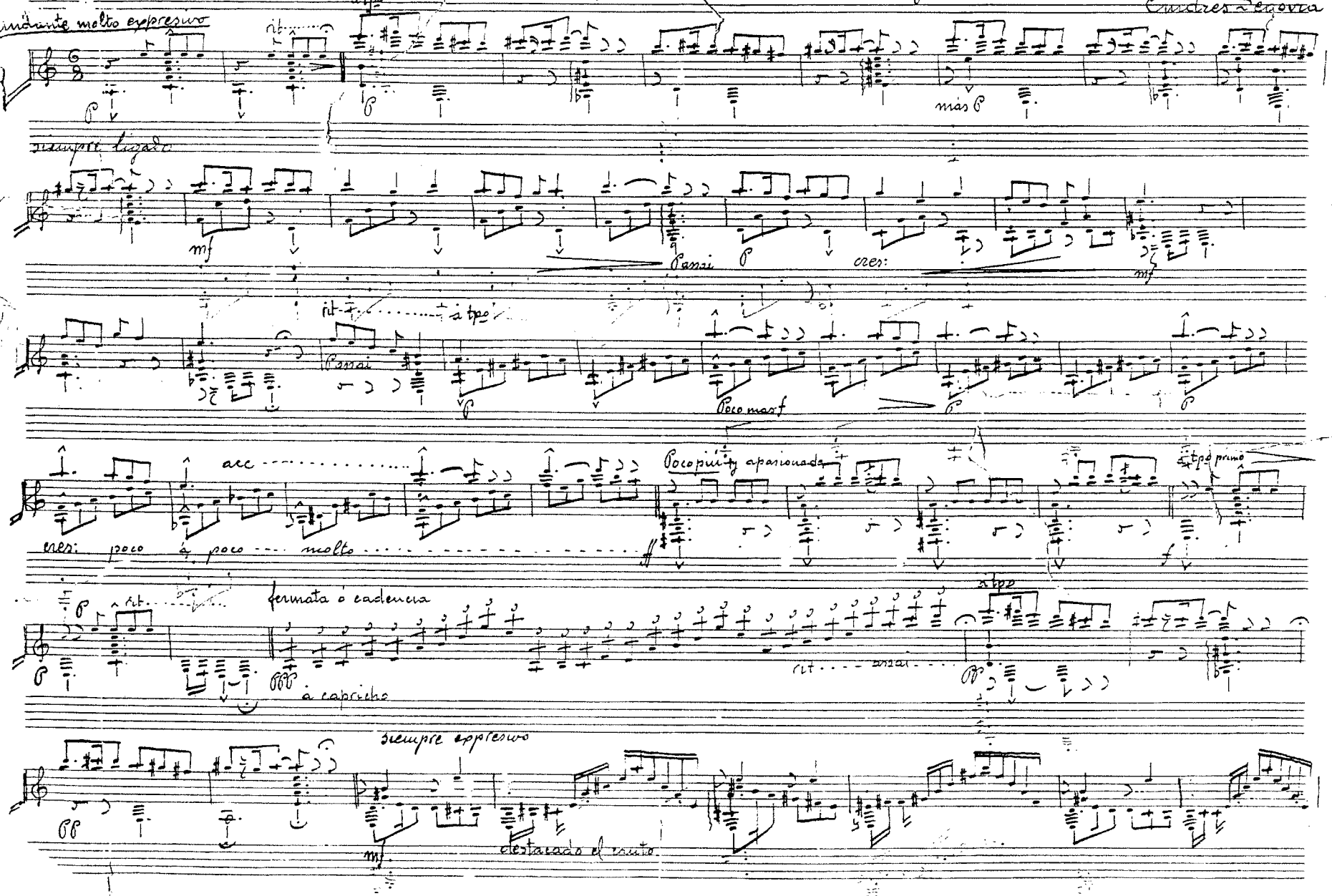

86
Tempo I CVII
91
CVII
p
mf
p
96
mf
alargando
p
101
mf
a tempo
alargando
p
mf
p
106
111
accel.
un poco
cresc. poco a poco
116
f
mas cresc.

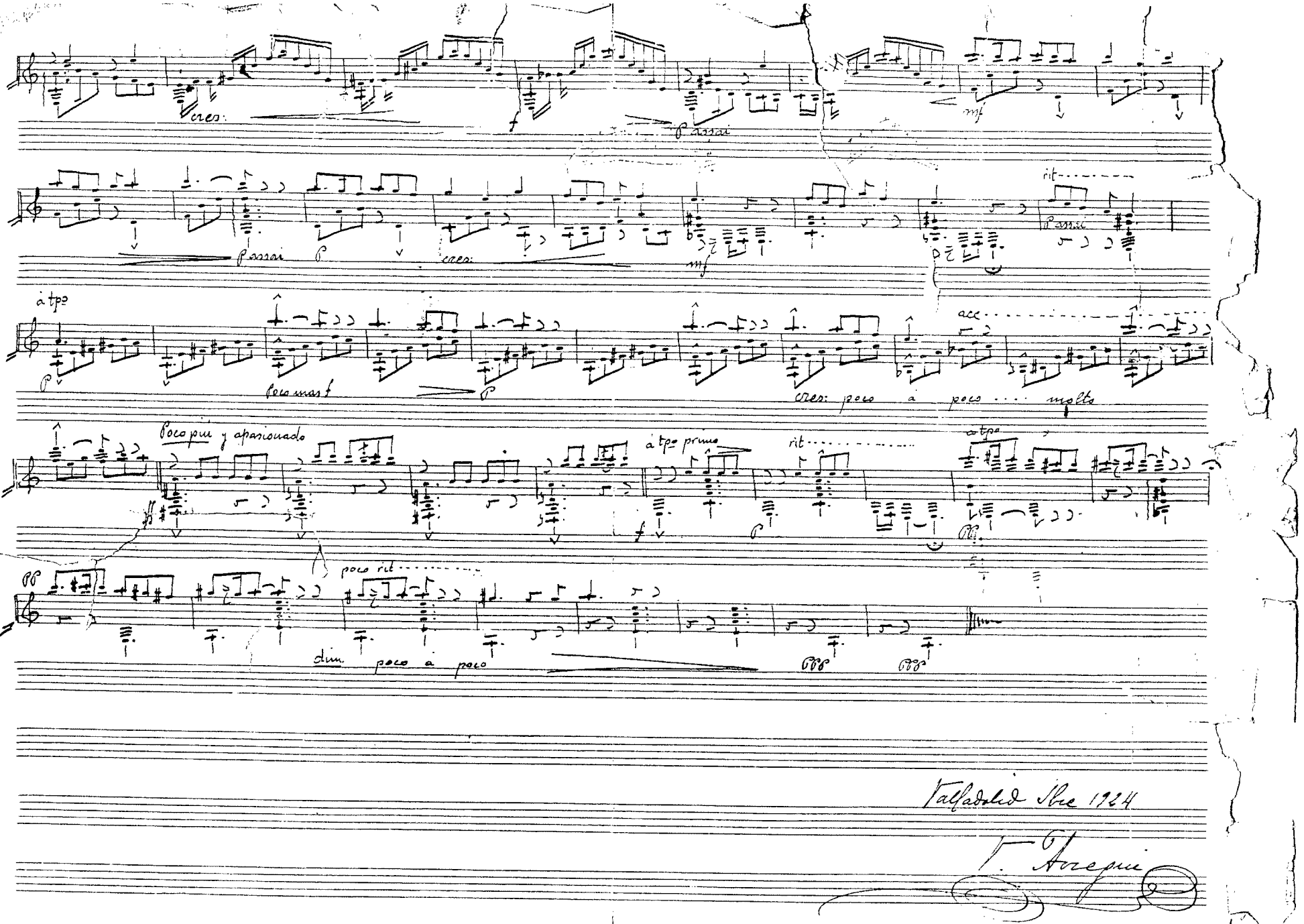

Tempo II
CII
121
assai rit.
ff
126
ff siempre
131
poco f
136
pp
assai rit.
Tempo I
CX
141
alargando
p
f
148
p
alargando
ff
pp alargando molto
CII
155
a tempo
pp
rit.

Canción lejana

para guitarra

Al gran artista de la guitarra
Andrés Segovia





cres: f p assai mf

p assai p cres: mf rit p assai

à tpo p poco mas f p cres: poco à poco ... molto acc

Poco più y apasionado à tpo primo rit à tpo

pp poco rit dim poco à poco ppp ppp

Valladolid Sbre 1924

V. Arregui

Tres piezas líricas para Guitarra

Intermedio

Animado 108 = ♩

assai f

mf

p

pp

f

p

cres:

ff

gracioso

dulce

cres:

f

ff

p

ff

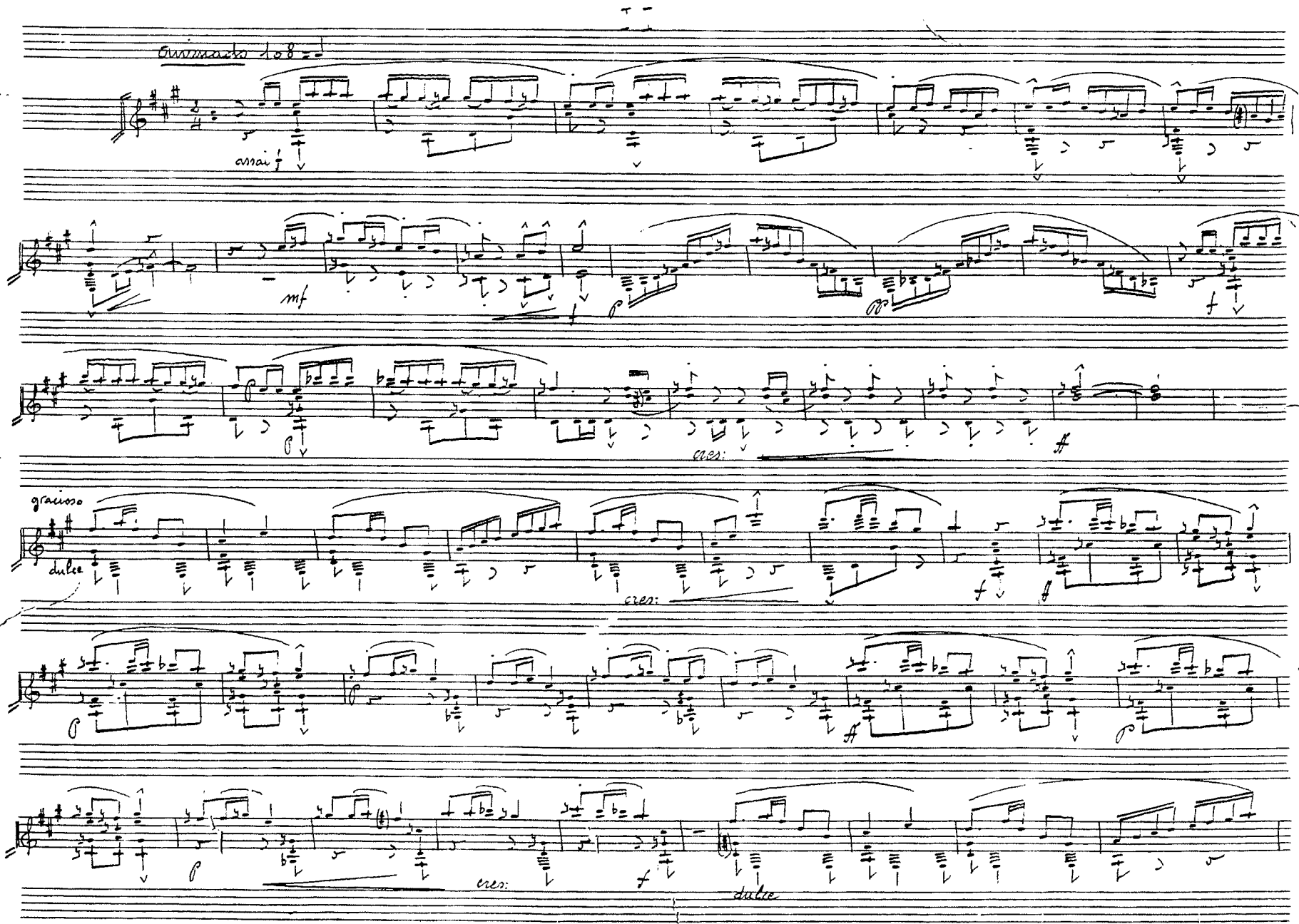
p

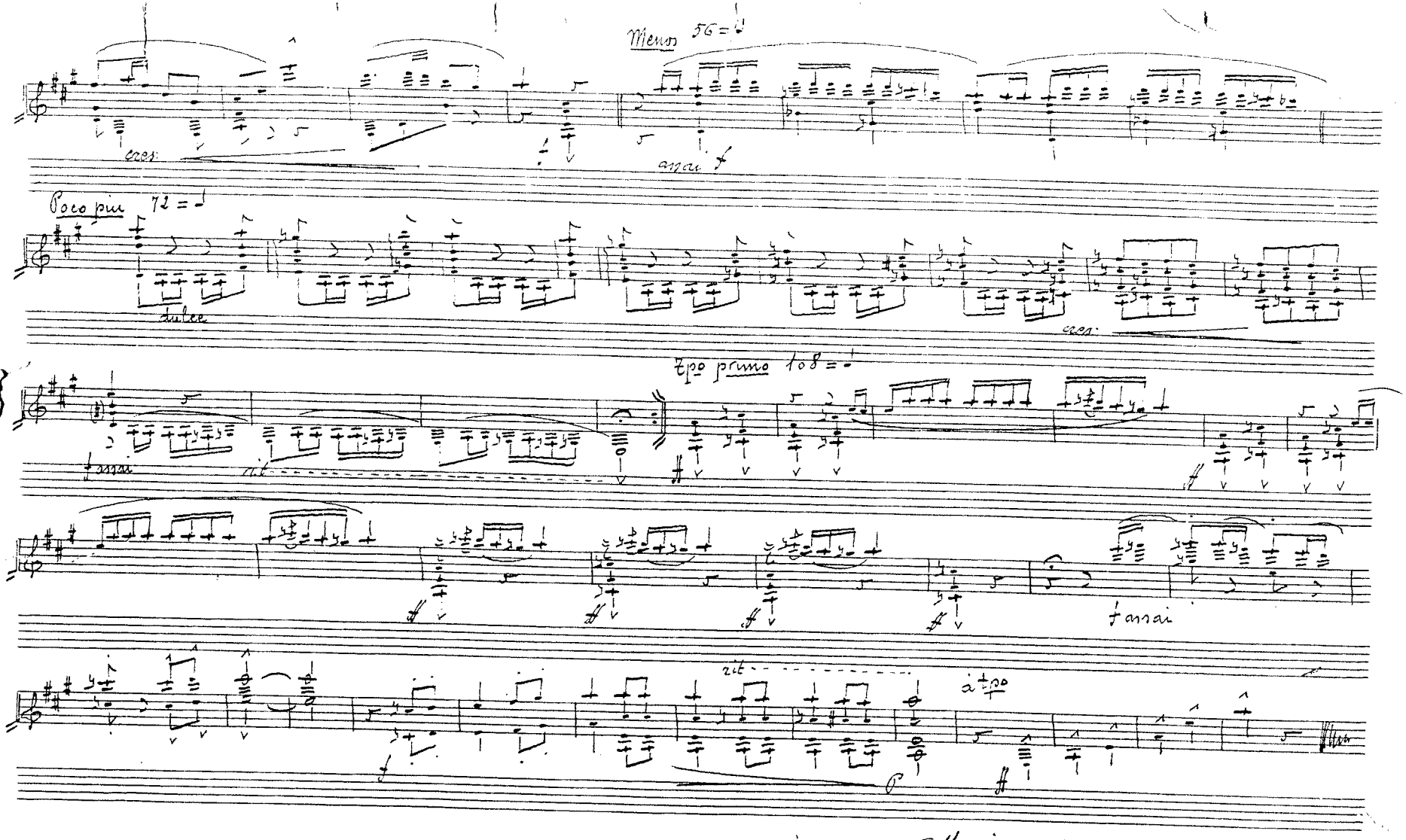
p

cres:

f

dulce





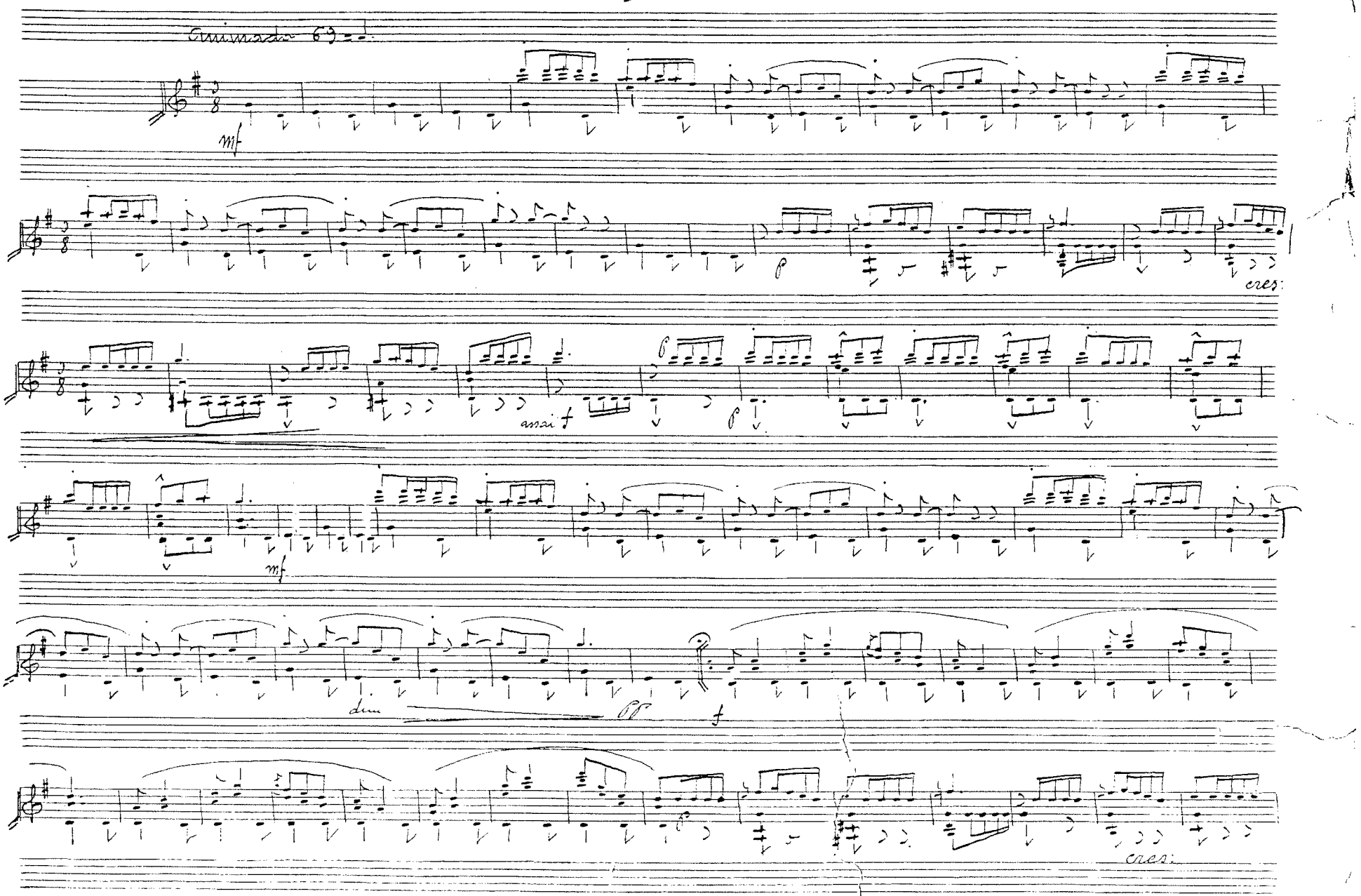
Madrid febrero de 1925

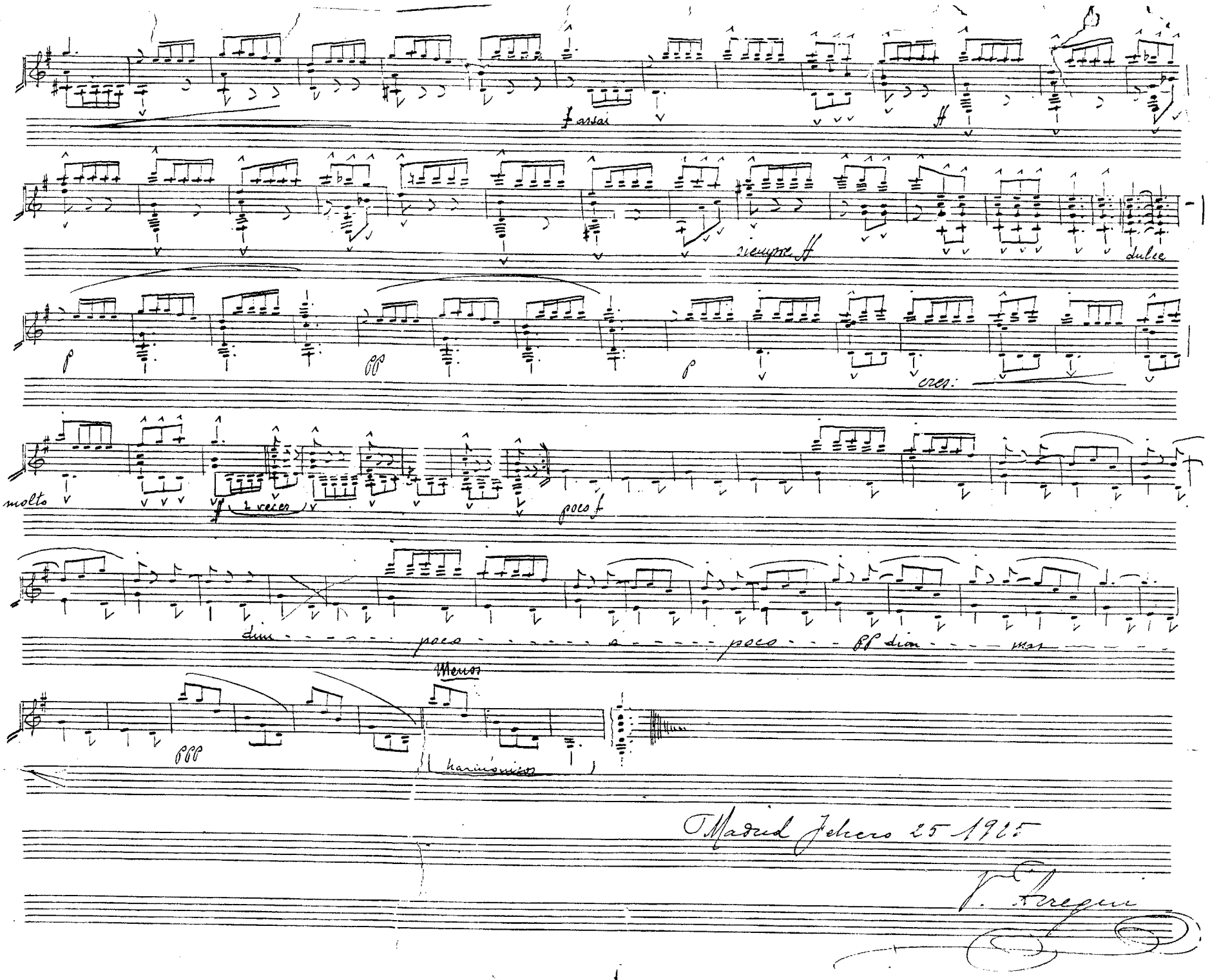
V. Arregui

Piezas breves para guitarra

Campesina

II





f assai

ff

siempre ff

dulce

p

pp

p

cres:

molto

ff (2 veces)

poco f

dim - - - - - poco - - - - - a - - - - poco - - - pp dim - - - mas

ppp

Menos

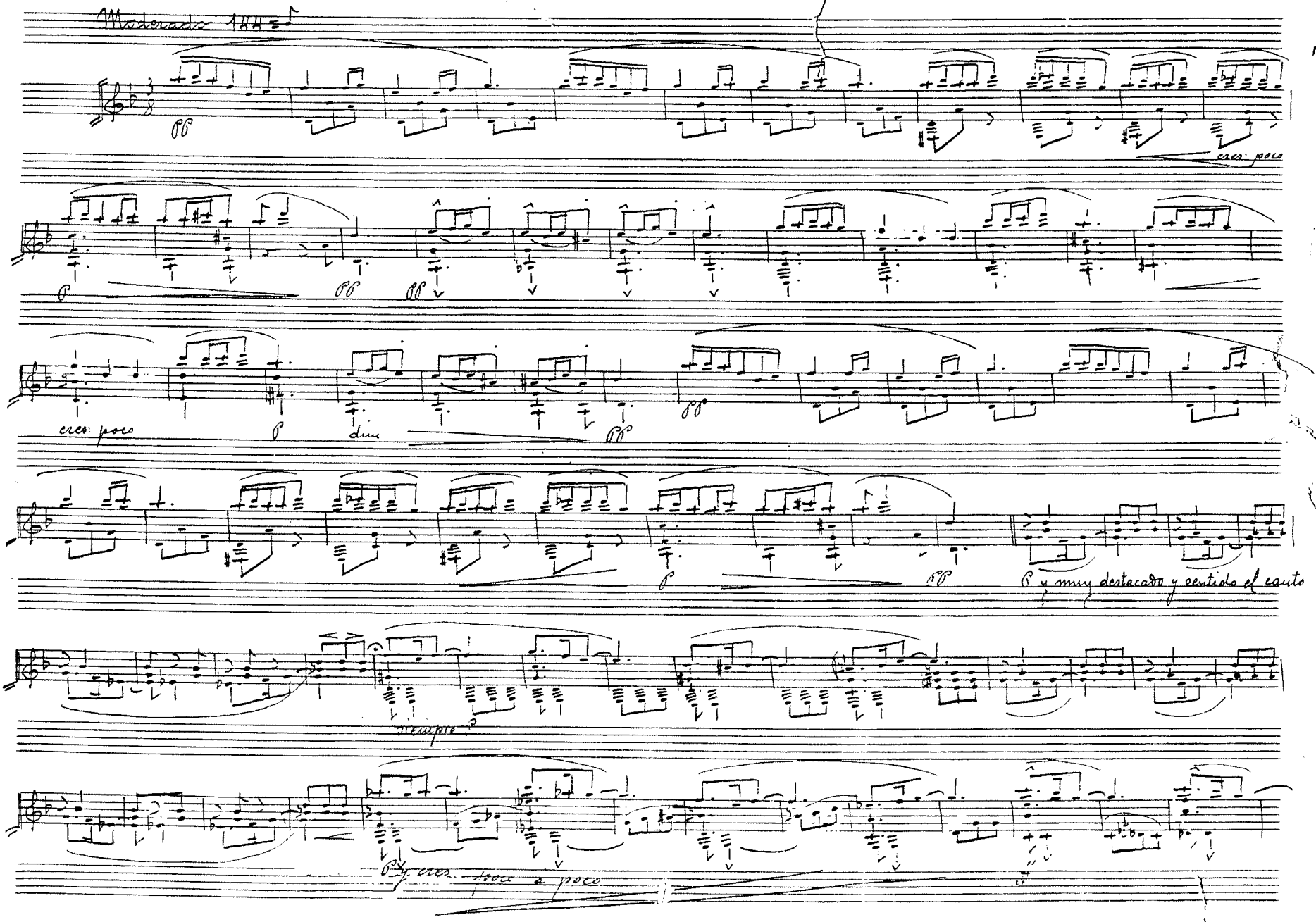
(harmónicos)

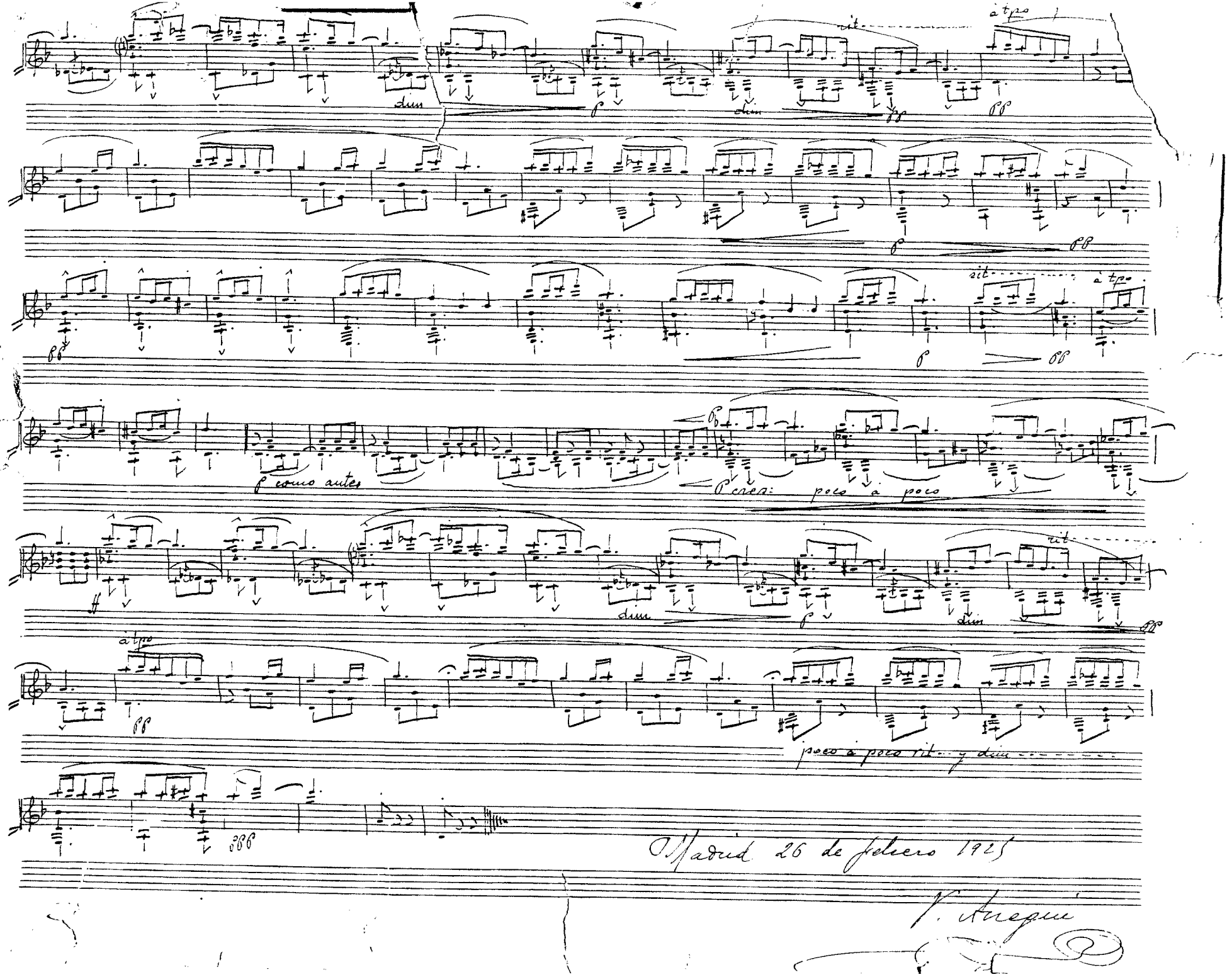
Madrid Febrero 25 1925

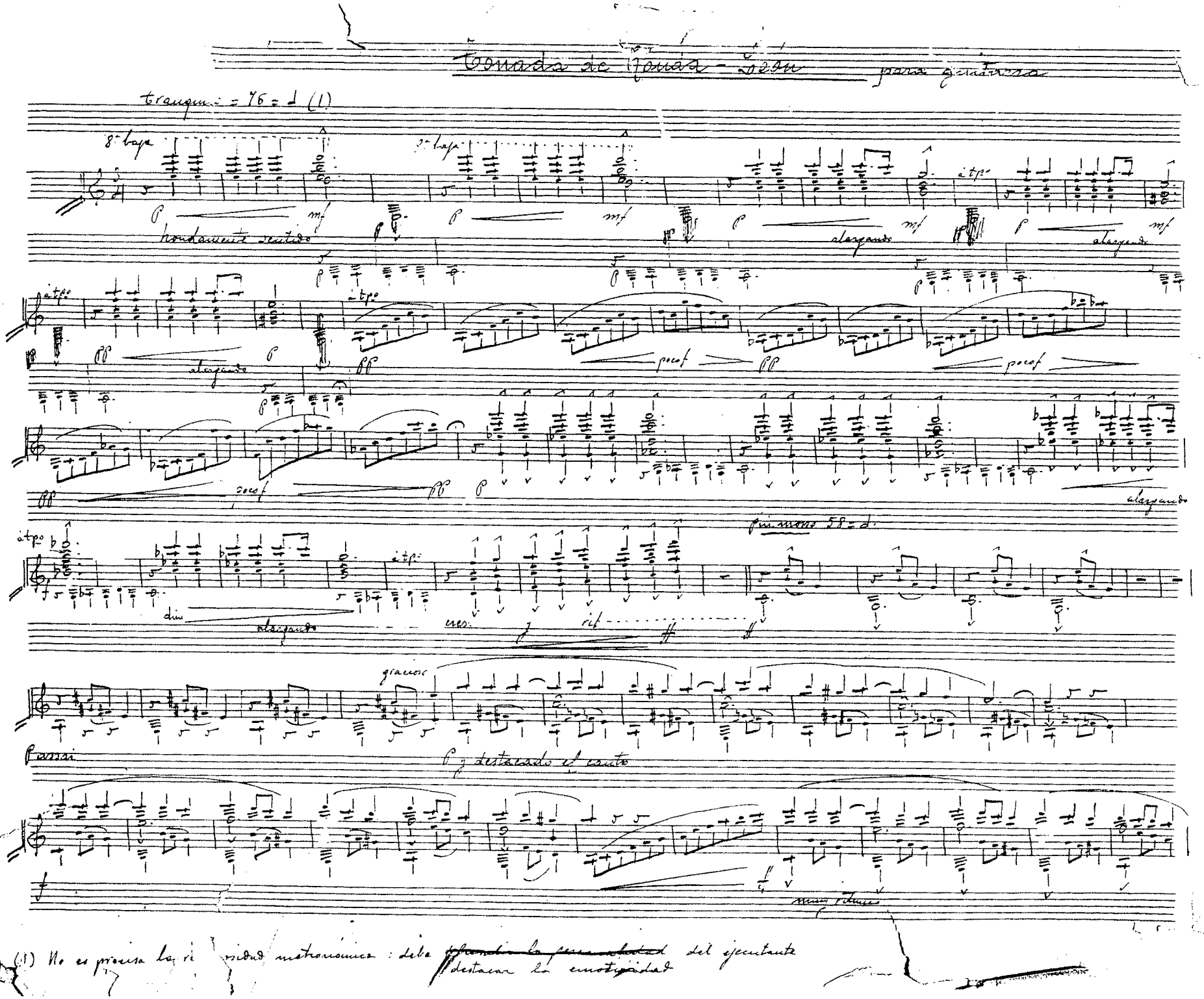
V. Arregui

Piezas líricas para guitarra

Confidencia




dim
rit.
à tpo
p como antes
p cres: poco à poco
poco à poco rit. y dim
Madrid 26 de febrero 1925
V. Arregui



Tonada de Honda - León para guitarra

tranquilo = 76 = d (1)

8ª baja

hondamente sentido

alargando

poco f

dim

cres.

rit.

Più mosso 58 = d.

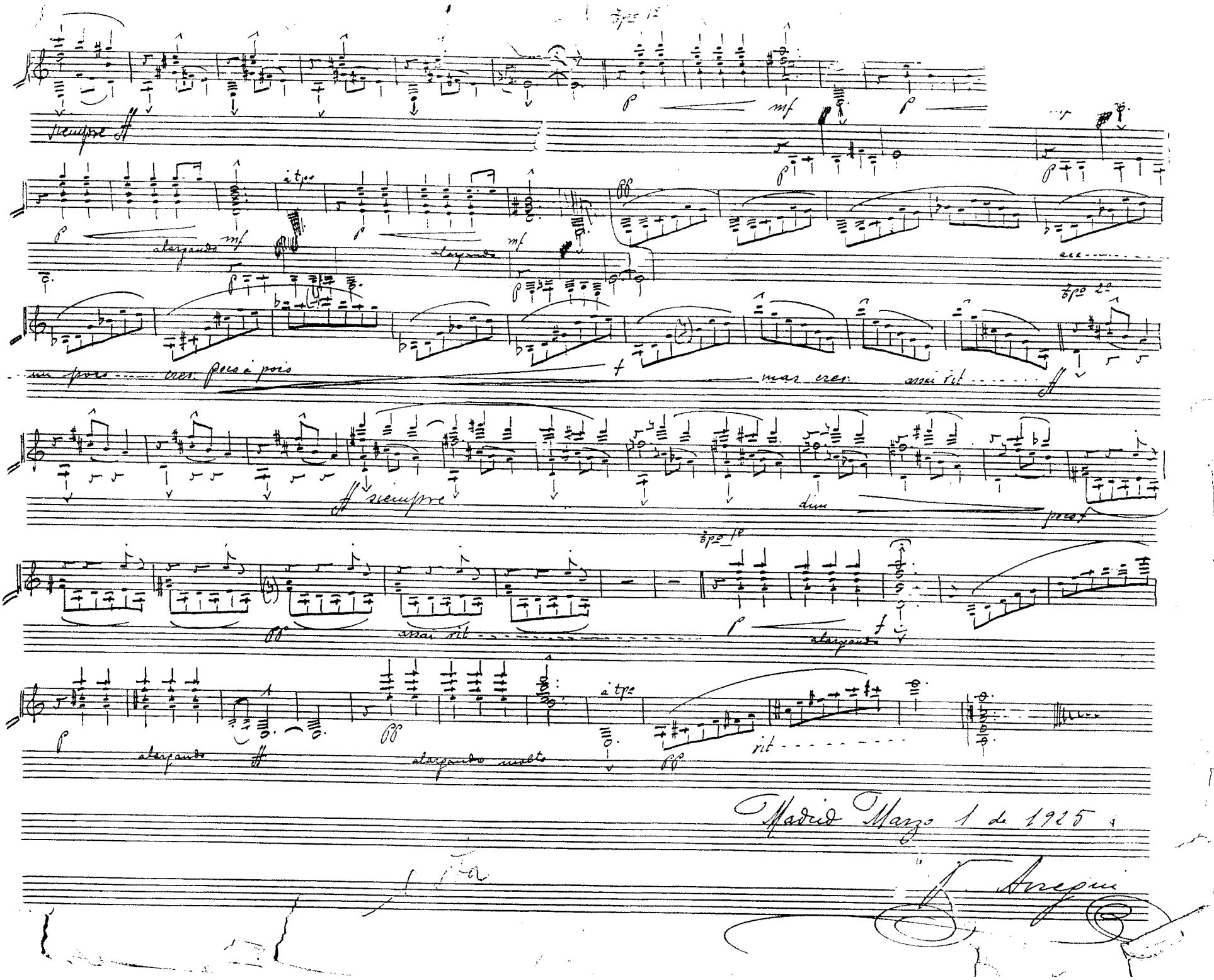
gracioso

Passai

p y destacado el canto

muy ritmico

(1) No es precisa la rigurosidad metronómica: debe ~~[illegible]~~ destacar la emotividad del ejecutante


siempre ff
alargando
mf
à tpo
un poco
cres. poco à poco
mas cres.
assai rit
ff siempre
dim
poco f
assai rit
alargando
alargando molto
rit
Madrid Marzo 1 de 1925
J. Arregui